

OCTOBER 1961

Inland Printer *American* *Lithographer*

Leading Publication in World of Offset-Letterpress Printing

**New Ways of Training Printing Craftsmen
Are Needed, Industry Leader Points Out**

**Printing 24 Colors at Once Becomes Easy Task
With Special Dividers, Pantone, Inc. Finds**

**What Will Magazine Printing Be by 1970? Here Are
Some Predictions of What the Industry Will Do**

**Finding New and Profitable Business for Your
Plant Requires Careful Study of Your Market**

How to Handle Narrow Stock on Flat-Bed Cutters

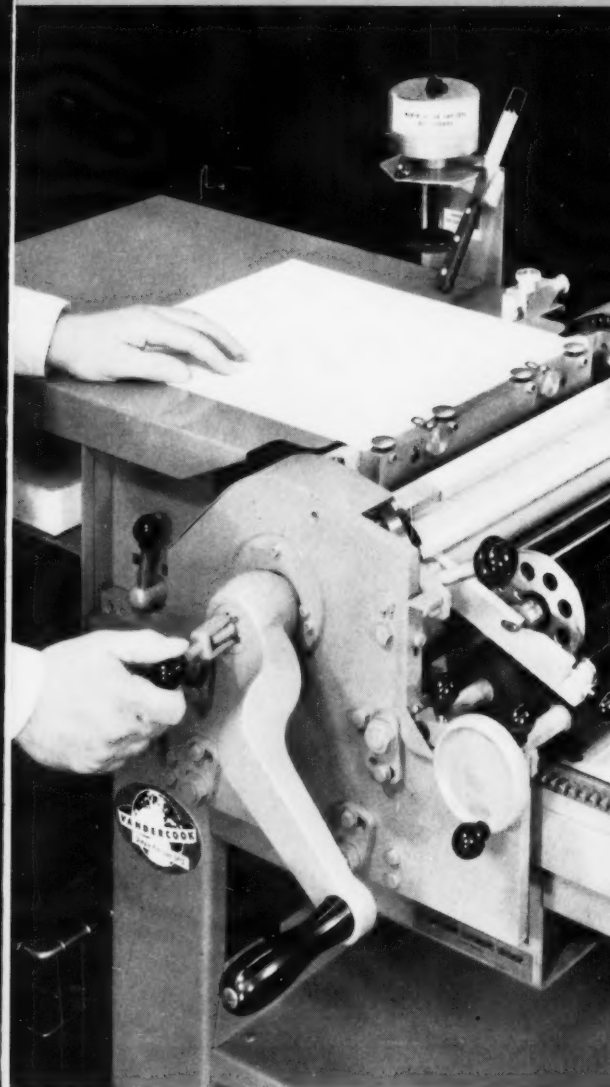
Striptype Process Speeds Hot-Metal Ad Makeup

Use This Paper Check List When Planning Printing

Prospect Had \$-Million Ideas and 10¢ Office

Does Your Plant Have the Instruments That Lithography Requires?

New! Vandercook



Easy Terms... 10
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installments.

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For a Full
View of the
New SP15
Then Cut Out
And Mail
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Information**

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Cut out Reply Card and Mail



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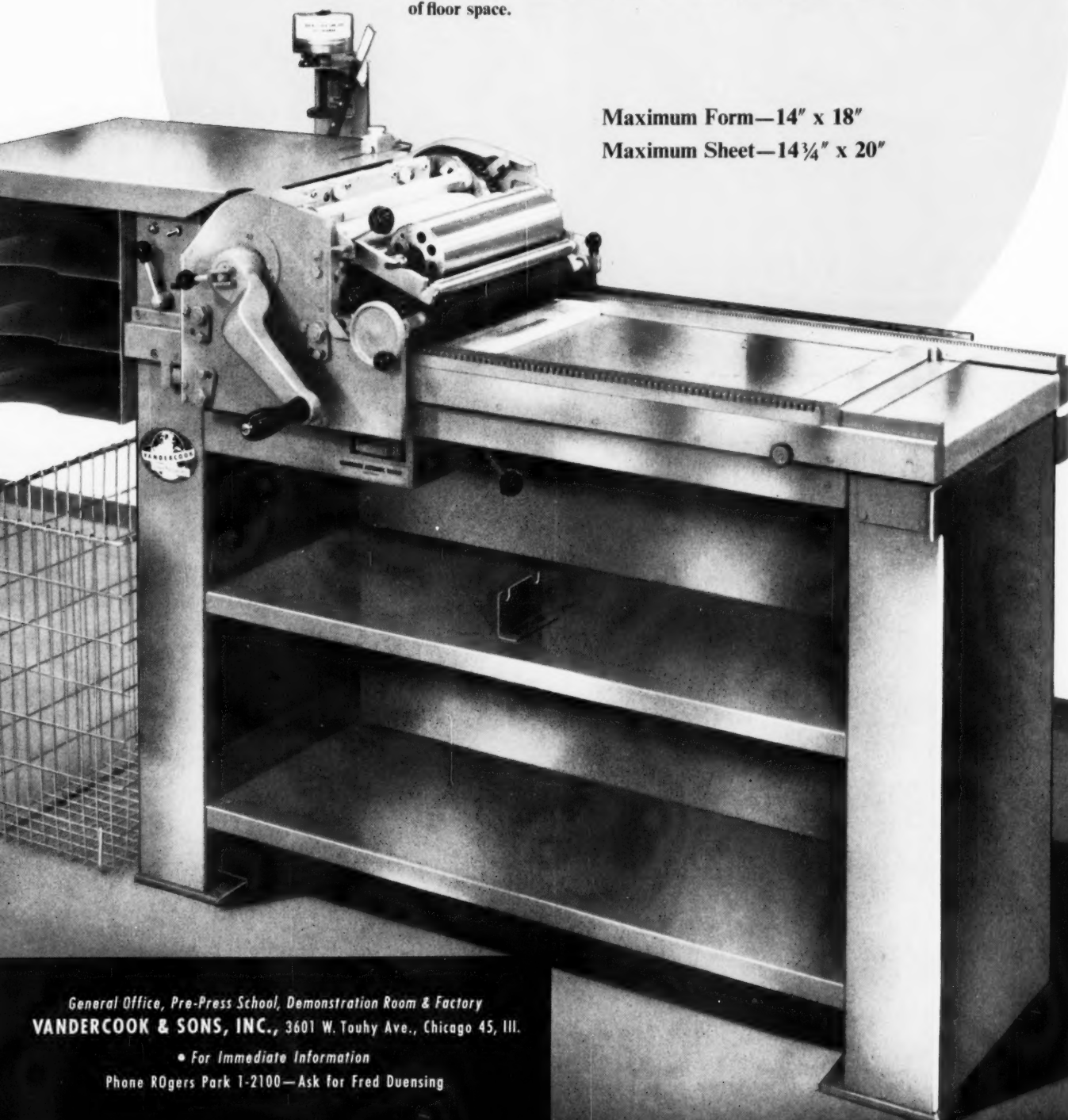
A low priced precision proof press, designed along simple lines, yet built to the same rigid quality standards as all Vandercook machines—and built for pulling top quality reproduction proofs—either black on white or transparencies.

Equipped with automatic inking system, with either standard hand driven predistribution or optional motor driven with automatic washup. Ruggedly built, compact and efficient, the SP15 is an ideal machine for quality proofs.

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Maximum Sheet—14¼" x 20"



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Ludlow sluglines are easy
to handle in make-up

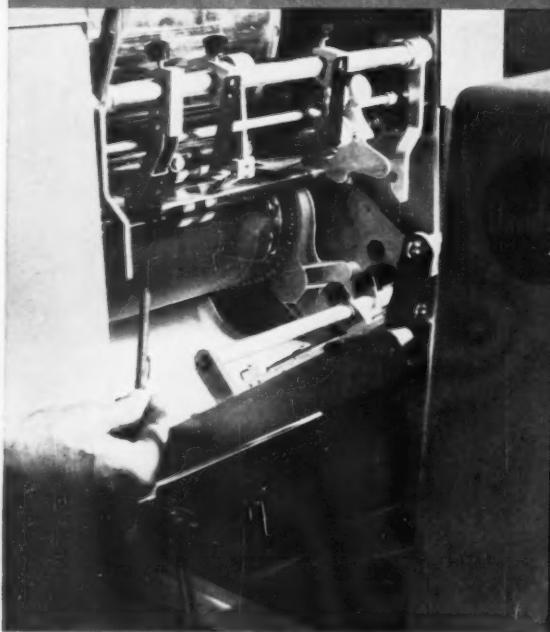
Ludlow Make-up

Is Efficient and Easy with Sluglines

Ludlow all-slug composition expedites make-up operations, in that the solid sluglines are readily assembled in the form. The uniform thickness of the Ludlow slug, whether on a 6-point or a 12-point body, also greatly facilitates the handling of display or miscellaneous composition. Furthermore, with a Ludlow-set form the printer is sure of a solid, square lockup that minimizes pressroom troubles. Ease of make-up is only one of many advantages of Ludlow composition.

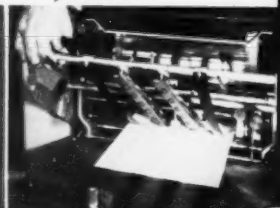
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Inland
Printer

American
Lithographer

OCTOBER 1961, Volume 148, No. 1

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Eastern Advertising
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Midwest Advertising
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79 West Monroe St., Chicago 3, Phone RA 6-2802

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336 N. Central Ave., Glendale 3, Calif., Phone CH 5-9421

Great Britain
Maclean-Hunter, Limited
Trinidad House, 28/30 Old Burlington St.,
London W1, England, Phone Regent 7941

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IN THIS ISSUE

Needed: New Ways of Training Craftsmen 51
Almost 95% of the industry urgently needs in-plant training programs

How to Print Up to 24 Colors in One Press Run 54
New York printer does it to produce paint charts, ink selectors, etc.

What Will Magazine Printing Techniques Be by 1970? 56
Methods of the 70's are used now by advanced shops

How to Handle Stock on Flat-Bed Cutters 58
A new device gives cutter operators "three hands" plus safeguards

Striptype Process Speeds Hot-Metal Ad Composition 62
New method enables hot metal to compete with photocomposition

Have You the Instruments Lithography Requires? 64
Many of them are simple measuring devices, but indispensable

He Had a 10c Office, but \$-Million Schemes 66
Equipped with a desk and two chairs, he was going to found three firms

REGULAR MONTHLY FEATURES

Books for the Printer: *New books for and about the graphic arts* 84

Composing Room: *The work of Morris Fuller Benton* 80

Convention Calendar: *Dates and places of meetings coming up* 127

Graphic Arts in Washington: *News from the Capital* 126

How Would You Decide? *Actual cases in personnel relations* 116

Month's News: *Latest important events in the industry* 104

New Equipment: *A report on major new products* 88

New Literature: *A summary of helpful reading material* 128

Newsletter: *Last minute events around the world* 45

People in the News: *News of graphic arts leaders* 130

Pointers for Printers *to make your work easier and better* 110

Pressroom: *What to expect from web offset* 82

Promotion File: *Business-building ideas that you can use* 78

Proofroom: *Proofreaders—mental jugglers* 69

Salesman's Clinic: *Manners give hints of a salesman's character* 87

Specialty Printer: *How a major label producer operates* 76

Specimen Review: *A look at some outstanding printing and design* 70



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LTF Thanks Contributors Of Equipment, Supplies

The board of directors of the Lithographic Technical Foundation passed a resolution at its annual meeting expressing official appreciation to those suppliers and plants who made extra contributions of equipment, services, and supplies last year.

On behalf of both the board of directors and the LTF members, I convey to you our appreciation of your generous contribution during 1960 in publicizing the Foundation's activities. Over 80 companies contributed paper, ink, a wide variety of equipment and supplies, typesetting, printing, and services. These contributions helped LTF render greater service to the industry than would otherwise have been possible.—Felton Colwell, President, LTF, New York City.

Inland Printer Copies Given to Printing School

Many, many thanks for your communication bringing to my attention Paul Bennett, through whose offices I was enabled to find a good and permanent home for my 25 years' collection of old *Inland Printer* copies. I am happy to announce these back issues have been shipped to the New York School of Printing where I am sure they will be made very good use of.

It is my sincere hope that the future consulting and reading of these old numbers by younger students and craftsmen alike will be as helpful to them as they were to so many of us in our time. Even up to the present, after more than three years since I laid down my tools (retired), I derived many pleasant hours rereading and scanning anew the pages of *The Inland Printer*.

In your letter above mentioned, I noticed with a great deal of pleasure the new head. It bides good for the craft that these two top-notch publications merged finally into one. More power to you. And should you happen to have any spare copies on hand, I will be doubly thankful if you would send me one as a keepsake to remind me, as our late Henry Lewis Bullen would have it, that I once was of the Craft. Again, many thanks for your courtesies and help.—Anthony C. Tie, Brooklyn 19, N.Y.

Points Out Omission In New Equipment Section

On page 71 of your August issue you were kind enough to publish an item about our new packaging program. We should like to, if we may, correct an omission of the word "Duplicator." The fact is that we are packaging only our Durofyne

Duplicator blankets and not our entire line of the Durofyne offset blankets.—Donald Sheldon, Reeves Brothers, Inc., Vulcan Rubber Products Division, New York City.

Wants Thomson's "History Of Composing Machines"

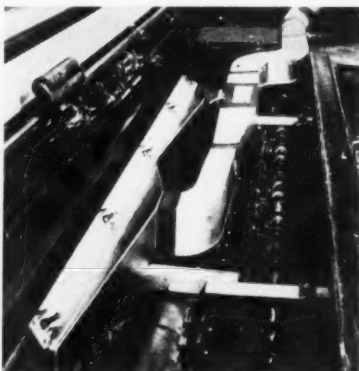
For many, many years I have written to J. L. as editor of *The Inland Printer*. J. L. and I both came from the same green spot in the Middle West—Kansas. Thus we have much in common, including printing, of course. The last information that I had on Mr. Frazier was that he was more or less under the weather. But I do hope that he continues his contributions to the magazine which has been so close to most of us for these same many, many years. You are doing a good job of it and know that you will continue to make *The Inland Printer* the "leading publication, etc."

I am trying to find a copy of John S. Thomsons' "History of Composing Machines" which was printed by *The Inland Printer* in 1904. If you know of someone who might have a copy, I would be glad to purchase it for addition to a local printers' library. I realize that it has probably been out of print for some time, but this does not mean that some copies do not "float around."—Archie J. Little, Typographer, Seattle, Wash.

Picture Appears Wrong Side Up, Ad Man Says

I noticed, and so did Mr. Herbert of Herbert Products, that in your August issue you published a release on Herbert Products' new Ionizer-Cleaner. We would like to thank you for your cooperation but you printed the picture on its side. Don't you think you should show it right side up with a suitable explanation in your next issue?—C. A. Fuller, Richard La Fond Advertising, New York City.

(Editor's note: Yes. The Ionizer-Cleaner appears properly positioned in the cut below.)



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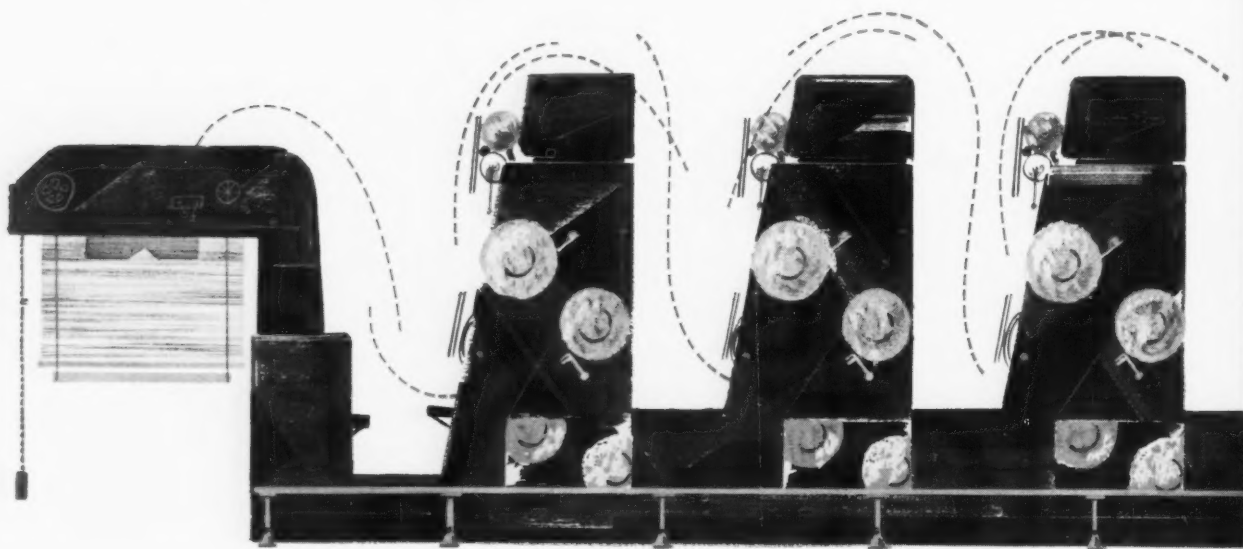
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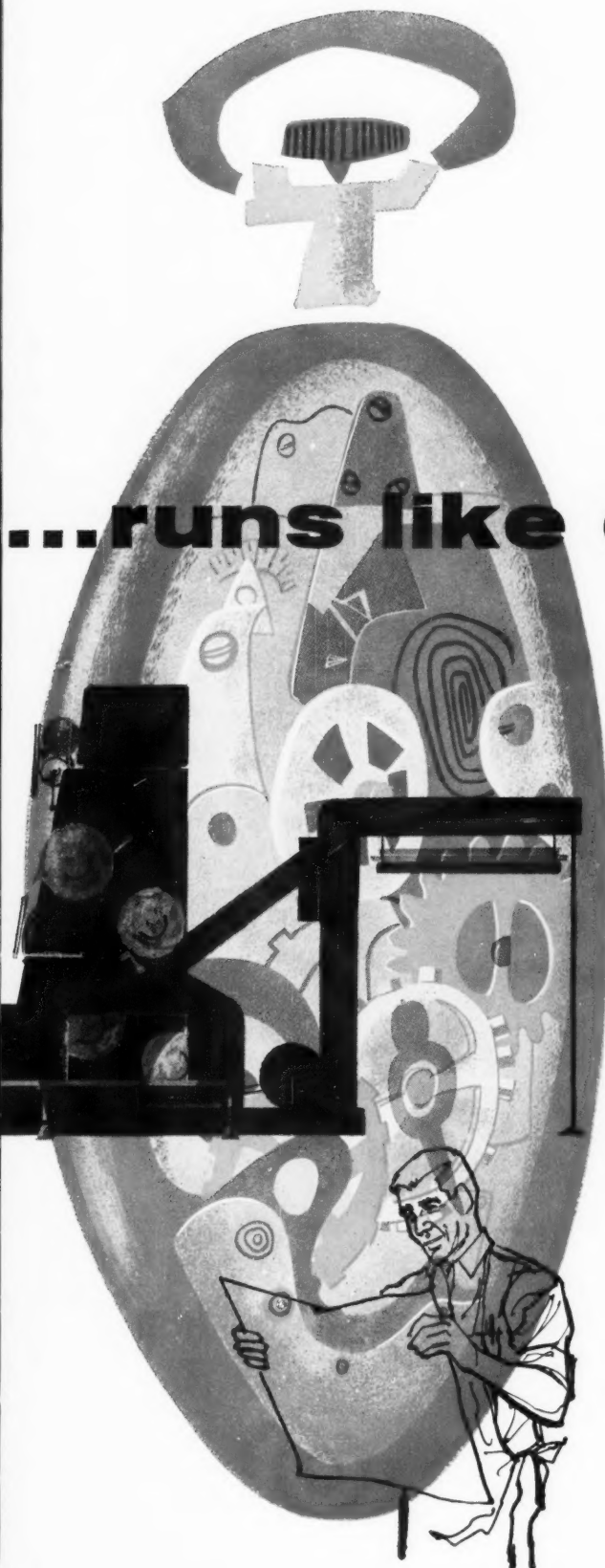


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P.S.

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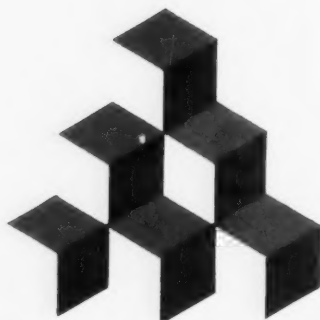




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MEMPHIS 17, TENN.....4515 Poplar Ave.
MIAMI (HIALEAH), FLA.....490 Hialeah Drive Bldg.
MILWAUKEE 3, WIS.....2040 West Wisconsin Ave.
MINNEAPOLIS 24, MINN.....4010 West 65th St.
NASHVILLE 12, TENN.....235 Wilson-Bates Bldg.
NEWARK 2, N.J.....744 Broad St.
NEW ORLEANS 12, LA.....1225 Whitney Bldg.
NEW YORK 17, N.Y.....230 Park Ave.
OAKLAND 8, CALIF.....1001 46th St.
OKLAHOMA CITY 3, OKLA.....111 N.W. 23rd St.
OMAHA 2, NEBR.....746 Omaha National Bank Bldg.
PEORIA, ILL.....614 Commercial Bank Bldg.
PHILADELPHIA 2, PA.....1800 Two Penn Center Plaza
PHOENIX 4, ARIZ.....702 First National Bank Bldg.
PITTSBURGH 20, PA.....875 Greentree Road
PORTLAND 4, ORE.....1115 U.S. National Bank Bldg.
PROVIDENCE 3, R.I.....2503 Industrial Bank Bldg.
RICHMOND 30, VA.....908 North Thompson St.
ROCHESTER 18, N.Y.....Erdle Bldg.
ST. LOUIS 8, MO.....10th Floor, Continental Bldg.
SAN DIEGO 3, CALIF.....2962 Fifth Ave.
SAN FRANCISCO 4, CALIF.....2509 Equitable Life Bldg.
SEATTLE 1, WASH.....1411 Fourth Ave. Bldg.
SOUTH BEND 1, IND.....805 J.M.S. Bldg.
SPOKANE 1, WASH.....610 Fidelity Bldg.
SPRINGFIELD 3, MASS.....508 Tarbell-Watters Bldg.
SYRACUSE 1, N.Y.....731 James St.
TAMPA 9, FLA.....4202 Henderson Blvd.
TOLEDO 2, OHIO.....350 W. Woodruff Ave.
WASHINGTON 6, D.C.....1200 Ring Bldg.
WHITE PLAINS, N.Y.....180 South Broadway
WICHITA 2, KAN.....1010 Central Bldg.
WILMINGTON 1, DEL.....825 Bank of Delaware Bldg.
WORCESTER 8, MASS.....22 Pleasant St.
YORK, PA.....205 Manufacturers Bldg.
YOUNGSTOWN 3, OHIO.....537 Ohio Edison Bldg.

New deep lid...



means
faster,
easier press feeding with
Epic* Executives

*Regular & Outlook**

EPIC Executives, Regular and Outlook®, the all-new executive style envelopes with the modern prestige look, are packaged in a remarkably efficient "Deep Lid" Box.

Designed with the printer in mind, this new Deep Lid Box helps speed up press feeding on all manual and auto-fed presses. It's just one more of the many ways U.S.E. helps you ask for . . . and get . . . the envelope order, too.

P-77

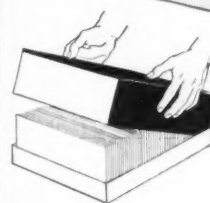


**UNITED
STATES
ENVELOPE**

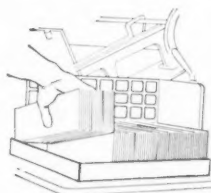
GENERAL OFFICES: SPRINGFIELD 2, MASS. • WORCESTER • SPRINGFIELD
HARTFORD • ROCKVILLE • NEW YORK • METUCHEN • ATLANTA • INDIANAPOLIS
CHICAGO • WAUKEGAN • DALLAS • LOS ANGELES • SAN FRANCISCO

*T.M. Reg. Applied for by U. S. Envelope Co.

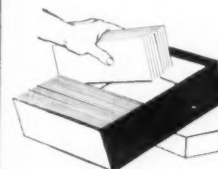
Here's how
Epic Executives'
new
Deep Lid Box
works for
printers



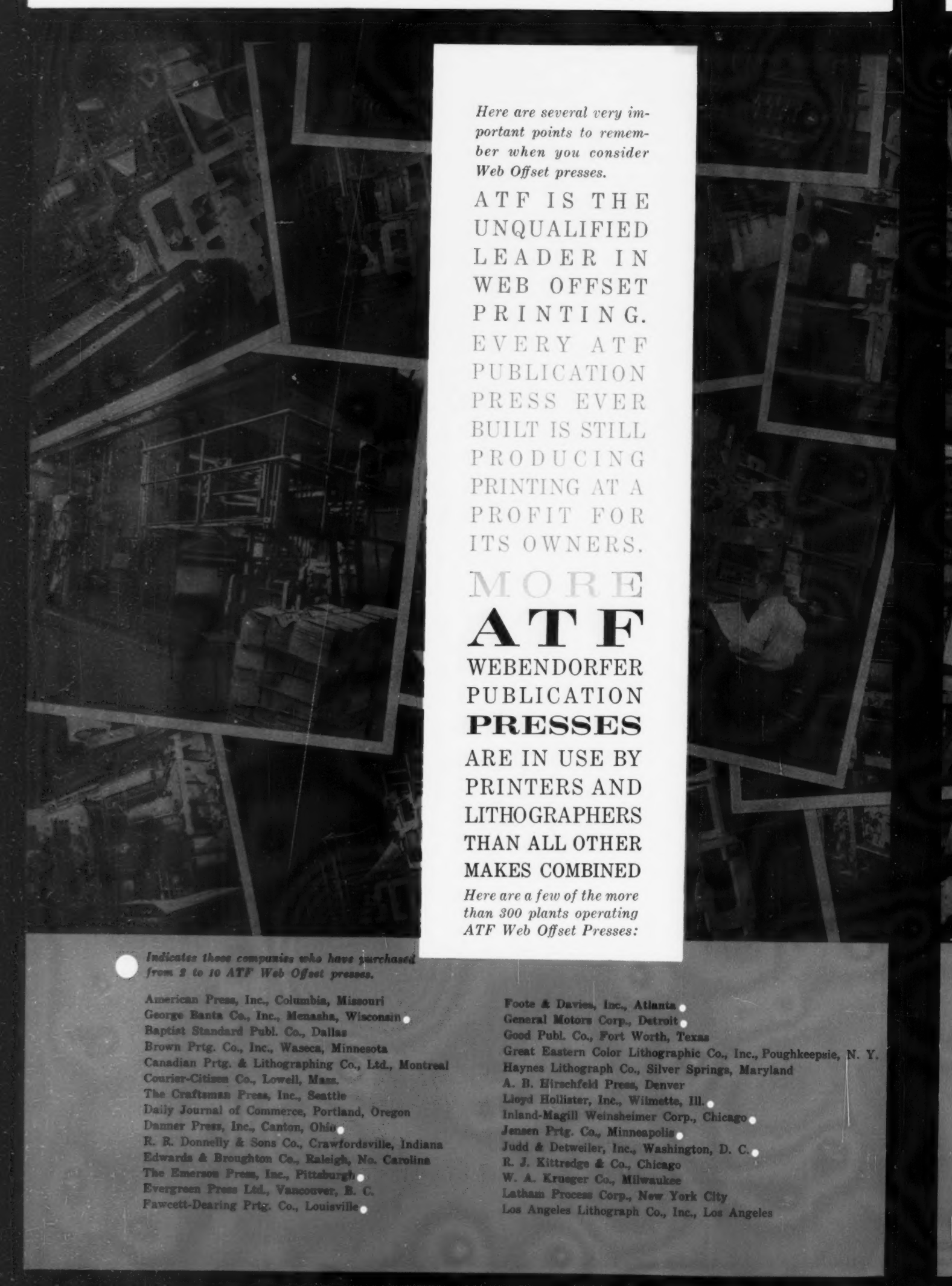
1 INVERT BOX
and remove bottom. Place
lid with envelopes in it
beside press for fast, con-
venient press feeding.



2 FEED FROM LID
right into press with one
easy motion. Saves time,
work with both hand-fed
and automatic presses.



3 REPACK
printed envelopes into
bottom of box, replace
lid, and they're ready for
delivery to the customer.



Here are several very important points to remember when you consider Web Offset presses.

ATF IS THE
UNQUALIFIED
LEADER IN
WEB OFFSET
PRINTING.
EVERY ATF
PUBLICATION
PRESS EVER
BUILT IS STILL
PRODUCING
PRINTING AT A
PROFIT FOR
ITS OWNERS.

MORE
ATF
WEBENDORFER
PUBLICATION
PRESSES

ARE IN USE BY
PRINTERS AND
LITHOGRAPHERS
THAN ALL OTHER
MAKES COMBINED

*Here are a few of the more
than 300 plants operating
ATF Web Offset Presses:*

*Indicates those companies who have purchased
from 2 to 10 ATF Web Offset presses.*

American Press, Inc., Columbia, Missouri
George Banta Co., Inc., Menasha, Wisconsin
Baptist Standard Publ. Co., Dallas
Brown Prtg. Co., Inc., Waseca, Minnesota
Canadian Prtg. & Lithographing Co., Ltd., Montreal
Courier-Citizen Co., Lowell, Mass.
The Craftsman Press, Inc., Seattle
Daily Journal of Commerce, Portland, Oregon
Danner Press, Inc., Canton, Ohio
R. R. Donnelly & Sons Co., Crawfordsville, Indiana
Edwards & Broughton Co., Raleigh, No. Carolina
The Emerson Press, Inc., Pittsburgh
Evergreen Press Ltd., Vancouver, B. C.
Fawcett-Dearing Ptg. Co., Louisville

Foots & Davies, Inc., Atlanta
General Motors Corp., Detroit
Good Publ. Co., Fort Worth, Texas
Great Eastern Color Lithographic Co., Inc., Poughkeepsie, N. Y.
Haynes Lithograph Co., Silver Springs, Maryland
A. B. Hirschfeld Press, Denver
Lloyd Hollister, Inc., Wilmette, Ill.
Inland-Magill Weinsheimer Corp., Chicago
Jensen Ptg. Co., Minneapolis
Judd & Detweiler, Inc., Washington, D. C.
R. J. Kittredge & Co., Chicago
W. A. Krueger Co., Milwaukee
Latham Process Corp., New York City
Los Angeles Lithograph Co., Inc., Los Angeles

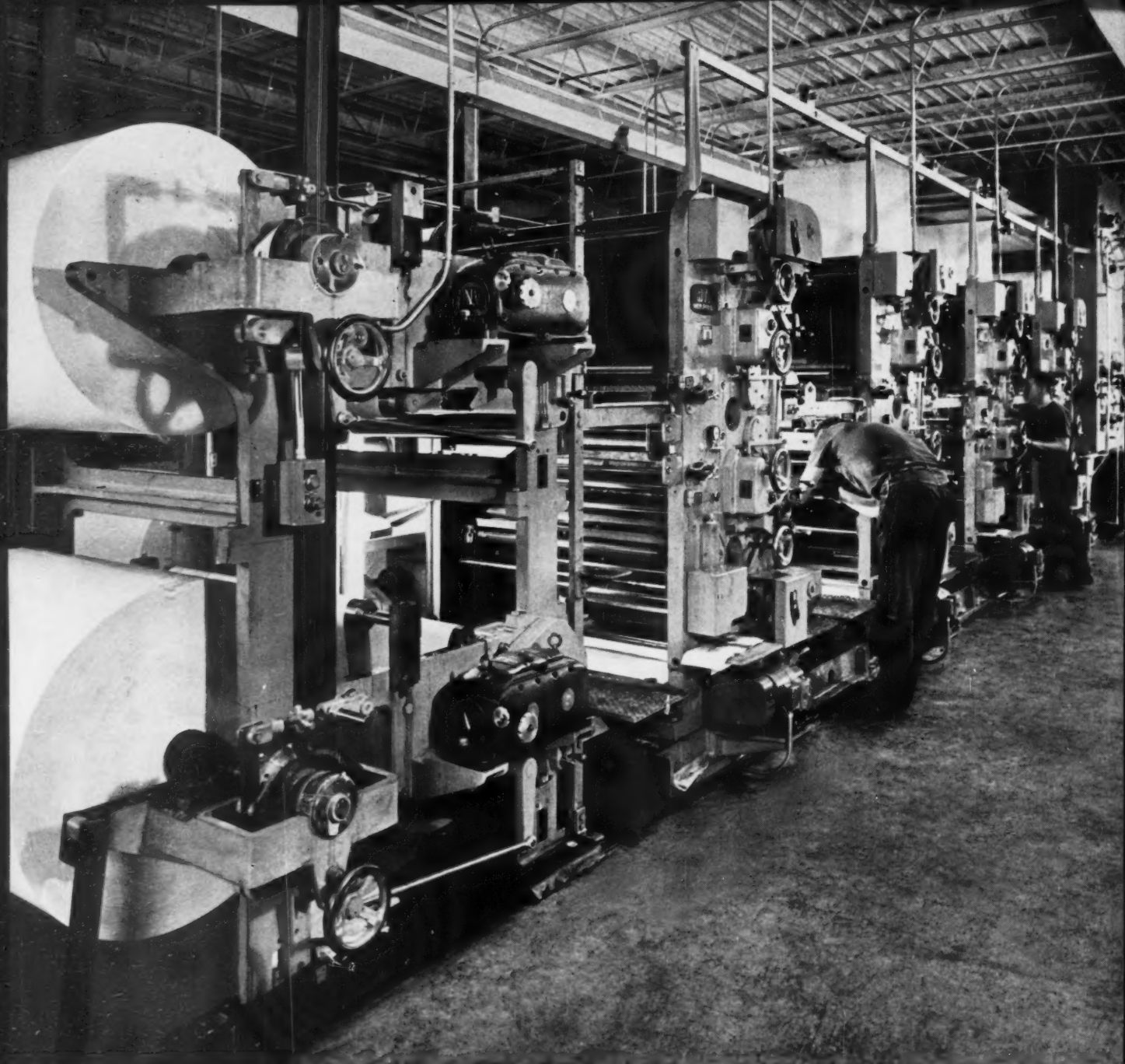


ATF

Manx Corp., Chicago
Mercury Lithographing Co., Brooklyn
Metropolitan Press, Seattle
Mid City Press, Philadelphia •
Midwest Lithographing Co., Minneapolis •
The Motschall Co., Detroit
Murray Printing Co., Forge Village, Mass. •
Pacific Press, Inc., Los Angeles •
PAK Prtg. Services, Detroit •
Perry Prtg. Co., Inc., Waterloo, Wisconsin •
Phillips & Van Orden Co., San Francisco
Quality Reproductions Corp., Miami •
Rand McNally Co., Skokie, Illinois •
Ronalds Federated Ltd., Montreal

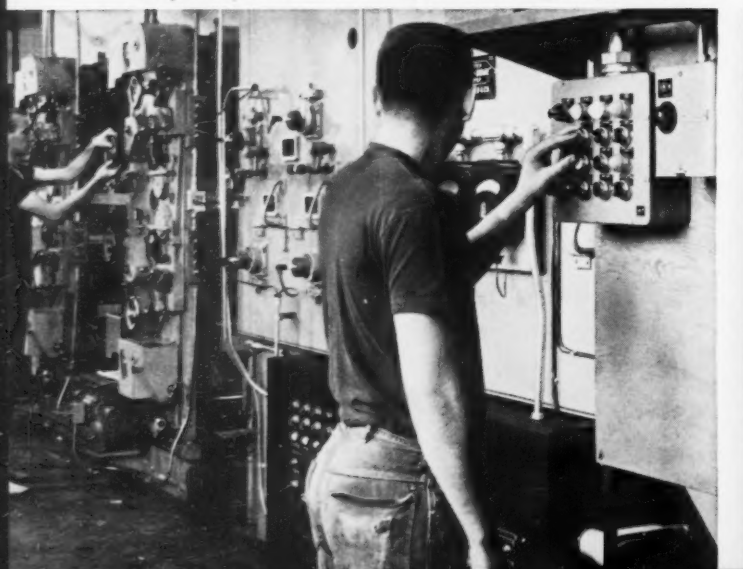
Rosen Prtg. Co., Buffalo
Rotary Offset Printers, Anaheim, California
The Safran Prtg. Co., Detroit •
Shelby Lithographing Co., Inc., Detroit
Smith & Setron Co., Inc., Cleveland
Spaulding-Moss Co., Boston
The Standard Publ. Foundation, Cincinnati •
Stecher-Traug Lithograph Corp., San Francisco
John S. Swift & Co., New York City
U. S. Playing Card Co., Cincinnati
Web Offset Publ. Corp., Long Island City, N. Y. •
Williams Press, Inc., Albany
Wolfer Prtg. Co., Los Angeles
World Color Prtg. Co., St. Louis
Wright-Patterson Air Force Base, Dayton

AMERICAN TYPE FOUNDERS Dept S2, 200 Elmora Ave., Elizabeth, N. J.



Press consists of 4 units and a folder plus an oven. Push-button stations at each unit permit inching and control of impression rollers. Cutler-Hammer Webmaster provides stepless speed control over the entire range of press speeds.

Below, Roger L. Perry checks quality of printed material as it comes off the huge new ATF press. Main Cutler-Hammer control panel is located in recessed wall . . . saves space required by cumbersome rotary conversion equipment.





New Cutler-Hammer Web Offset Drive slashes maintenance costs

*Here's what the President of Perry Printing Company says about this
Webmaster static powered press drive*

"We've been tremendously impressed by the savings in maintenance made possible by the lack of moving parts in this rectifier type drive.

STEPLESS CONTROL AND QUIET OPERATION IS GREAT

"We also like the features of variable threading speeds and stepless control from inching to top speed. The extreme quietness of this Cutler-Hammer Webmaster drive is another great advantage over the old style motor generator sets.

INSURES SAFETY

"Safety of our pressmen is of course the most important benefit of all. A full fledged safety signal system and Cutler-Hammer's positive magnetic brake take the danger out of make-ready.

USES MINIMUM FLOOR SPACE

"Space savings made possible by this Webmaster installation have been another big bonus for us. Our installation is recessed into a wall where it is accessible from either

side, yet takes an absolute minimum of floor space."

Roger L. Perry, President of the Waterloo, Wisconsin company, knows what he's talking about. He literally grew up in this business, founded by his father 30 years ago as a small town weekly newspaper. Functioning today as publication and catalog specialists, Perry Printing Co. facilities include another 3-unit web offset press with a Cutler-Hammer drive, plus a variety of letterpress and offset presses; seven linotypes; complete composing room, photo and platemaking department; automatic bindery and a large mailroom complete with postal substation.

FIND OUT WHAT'S NEW FOR YOU

As the leading supplier of control to the Graphic Arts industry, Cutler-Hammer can supply you with the latest developments in control to fit your precise needs. Be sure you specify Cutler-Hammer control on the next equipment you buy. And call your local Cutler-Hammer sales office any time you have a question about control.

WHAT'S NEW? ASK...

CUTLER-HAMMER

Cutler-Hammer Inc., Milwaukee, Wisconsin • Division: Airborne Instruments Laboratory • Subsidiary: Cutler-Hammer International, C. A. • Associates: Cutler-Hammer Canada, Ltd.; Cutler-Hammer Mexicana, S.A.



You're looking at a major advance in printing!

Du Pont DYCRIL® Photopolymer Printing Plates—with Exclusive Advantages to Help You Trim Costs, Save Time, Boost Profits!

The reproduction on the opposite page is a picture of a DYCRIL plate. DYCRIL is a light-sensitive printing plate that permits—for the first time—offset speed and flexibility in letterpress printing. DYCRIL plates have been thoroughly tested in laboratory and field evaluations for more than five years. These tests proved the suitability of DYCRIL for books, magazines, catalogs, labels, packaging. In fact, all types of commercial printing, in black and white or color, are in daily use. And only DYCRIL gives you all these important advantages:

- **ADDED FLEXIBILITY IN PRESS SCHEDULING**—DYCRIL can be processed and put on press faster than any other letterpress plate—permits scheduling of letterpress jobs that previously would have been offset to meet delivery deadlines or price quotations.
- **50% OR MORE REDUCTION IN MAKE-READY**—because DYCRIL plates are accurately flat; permit multiple impositions for faster start-up, fewer plates per press.
- **OUTSTANDING DURABILITY, STABILITY**—many printers report press runs of over one million impressions! As a dry offset plate, DYCRIL has chalked up over three million! For practical purposes, durability equals that of nickel-faced electros.
- **UNIFORMLY HIGH QUALITY**—holds fine detail and gives excellent ink laydown.
- **SUPERIOR INK TRANSFER**—cuts ink consumption, speeds runs because of its excellent release, better laydown with lighter press impression.
- **EXCELLENT RESISTANCE TO PRESS BATTERS**—because DYCRIL is slightly resilient, thus less susceptible to batters and, in fact, recovers from most batters.
- **LOWER SHIPPING COSTS, EASIER HANDLING**—because DYCRIL weighs only 1/5 as much as conventional electros.

DYCRIL plates can be blocked or flush-mounted, bevelled and sawed, routed, repaired, and run on press with regular oil base, newspaper, heat or moisture-set inks. Fewer wash-ups are needed, and plates can be finished, handled and stored much the same as ordinary metal.

There are now five types of DYCRIL plates available: wrap-around for letterpress or dry offset; a flexible

rotary plate for maximum relief depth; a flatbed plate that can also be used as a pattern for electros and stereos; and a pair of rigid rotary plates.

Try DYCRIL plates in your shop. See for yourself the many ways they can help you trim costs, save time, boost profits! For information in detail, call or write your nearest Du Pont district sales office or trade shop (listed below). E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

Call or write nearest Du Pont office for complete facts on DYCRIL! No obligation whatever!

ATLANTA 18, GA., 1737 Ellsworth Ind. Dr., N. W.; CHICAGO 46, ILL., 4560 Touhy Ave., Lincolnwood; CLEVELAND 16, OHIO, 20575 Center Ridge Rd., Room 116; DALLAS 7, TEXAS, 1628 Oak Lawn Ave.; HOLLYWOOD 38, CALIF., 7051 Santa Monica Blvd.; NEW YORK 11, N. Y., 248 W. 18th St.; WALTHAM 54, MASS., 45 Fourth Ave.; WYNNWOOD, PA., 308 E. Lancaster Ave.; CANADA: Du Pont of Canada Ltd., 85 Eglinton Ave., East, Toronto 12, Ont. For telephone numbers, call nearest Du Pont Information Office.

Trade shop outlets for DYCRIL printing plates

CALIFORNIA: LOS ANGELES, Allied Photo Mechanical Services, 418 E. Pico Blvd.; Precision Electrotypes Co., 2165 S. Yates Ave. **SAN FRANCISCO**, Precision Electrotypes Co., 1045 Sansom St. **SANTA MONICA**, Santa Monica Engraving Co., 1454 Lincoln Blvd. **GEORGIA:** ATLANTA, Top Plates, Inc., 551 Forrest Rd., N.E. **ILLINOIS:** CHICAGO, Photoplate, Inc., 222 S. Morgan St.; Era Plate, Inc., 612 W. Randolph St. **INDIANA:** INDIANAPOLIS, Ropkey Engraving Co., Inc., 117 N. East St. **SOUTH BEND**, La Salle Photo-Engraving Corp., 316 N. Lafayette Blvd. **MARYLAND:** BALTIMORE, Photo Offset Service, Inc., 2 E. Lombard St.; Tyler Printing Plates, Inc., 7 S. Gay St. **MASSACHUSETTS:** BOSTON, Donovan & Sullivan Engraving Co., 270 Congress St.; Litho Composition & Plate Co., Inc., 49 Melcher St. **CAMBRIDGE**, The Wright Company, 215 First St. **MICHIGAN:** DETROIT, City Electrotypes Co., 1040 W. Fort St.; Detroit Colorplate Co., 661 Plum St.; Detroit Typesetting Co., 1959 E. Jefferson Ave.; Michigan Typesetting Co., 1959 E. Jefferson Ave. **MINNESOTA:** MINNEAPOLIS, Andersen Typesetting Co., Inc., 314 Fifth Ave., S.; Crier Cut Service, 1507 S. Fifth St. **ST. PAUL**, The Beissel Co., 480 Broadway. **MISSOURI:** KANSAS CITY, Kansas City Engraving & Colorplate Co., 1014 Locust St. **ST. LOUIS**, Ad-Service Engraving Co., 417 N. 10th St.; Central Engraving Co., 114 N. Seventh St. **NEW JERSEY:** EAST RUTHERFORD, Industrial Photo Co., Inc., 320 Hoboken Road. **JERSEY CITY**, Progress Photoengraving Co., 12 Journal Square. **UNION**, S. S. Art & Engraving Co., 1023 Commerce Ave. **NEW YORK:** BROOKLYN, Mycrite Corp., 10A Lafayette Ave. **NEW YORK CITY**, Horan Engraving Co., Inc., 44 W. 28th St.; Polyplate, Inc., 216 E. 45th St.; Primary Color, Inc., 225 Broadway. **SYRACUSE**, Merriman Engraving Co., 134 Onondaga St. **OHIO:** AKRON, Akron Typesetting Co., 37 N. High St.; Star Engraving Co., 71 W. Bowery St. **CINCINNATI**, Cincinnati Lithographing Co., Inc., 38 W. McMicken Ave. **CLEVELAND**, Skelly Typesetting Co., Inc., 2182 E. Ninth St. **COLUMBUS**, Yaeger Typesetting Co., Inc., 177 Naghten St. **PENNSYLVANIA:** PHILADELPHIA, The Beck Engraving Co., 105 S. Seventh St.; Progressive Composition Co., Ninth & Sansom Sts.; Typo Phot Plate, Inc., 1010 Arch St. **PITTSBURGH**, Pittsburgh Brighttype Co., 422 First Ave



BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

Now it's *AnSCO Reprolith Ortho* *Type "B" on **new*** *.007"* *Plestar*

Your work demanded a film emulsion that would give you:

1. High orthochromatic sensitivity.
2. Steep gradation.
3. Dense blacks and clear whites . . . AnSCO gave you Reprolith Ortho Type B!

Your work demands a base that gives you:

1. Easy handling.
2. Better scribing.
3. Optical clarity.
4. *Dimensional Stability* . . . AnSCO gives you new .007" Plestar base.

See your AnSCO man for a demonstration of new .007" Plestar® base Reprolith® Ortho Type B Film. Watch for other new photo-scientific advancements from AnSCO . . . coming soon.

*AnSCO, Binghamton, N.Y.
A Division of
General Aniline and
Film Corporation.*

AnSCO
*Graphic Arts
Products*

**The white that's right
for your color jobs**

This paper's brilliant whiteness, behind a sharp, clear illustration, makes your printing look good enough to eat, compelling enough to open a customer's eyes and pocketbook. You can print both sides of Hammermill Opaque—perhaps on a lighter weight than you've been using—and save money on postage and the paper itself.

Photo Courtesy—General Mills, Inc., Betty Crocker Cake Mix

HAMMERMILL OPAQUE



COLOR OR B&W



Photo Courtesy—Philica Corporation

DESSERTS OR APPLIANCES

Hammermill Opaque helps you keep whites white, colors bright. Notice, too, on this sheet the lack of objectionable show-through. Hammermill Opaque comes in three easy-to-print finishes: Pearl, English and Vellum. This insert was printed by offset on substance 70, Pearl finish on a 36 x 48 two-color press. Sheet size 29½ x 39. Speed 4,200 per hour. Deep etch plates. Hammermill Paper Company, 1552 East Lake Road, Erie 6, Pa.



CROWNING ACHIEVEMENT IN CURL-FREE GUMMED PAPER!

"The Queen of Sheen" is the glamorous name for Dennison 6691 PermaFlat Gummed KROMEKOTE®. It's well deserved. This 60 lb., white cast-coated gummed paper uniquely combines qualities never before offered in a label sheet.

High-gloss effects . . . without the use of overprint varnish . . . make labels reflect the prestige that wins a royal welcome for products and services.

Freedom from curl . . . in all kinds of weather . . . makes it as easy to handle and print as its famous ungummed counterpart.

Dust-free gumming . . . unmatched by any other label sheet in its class . . . makes a hit because it runs clean on your presses and on your customers' standard office imprinting machines.

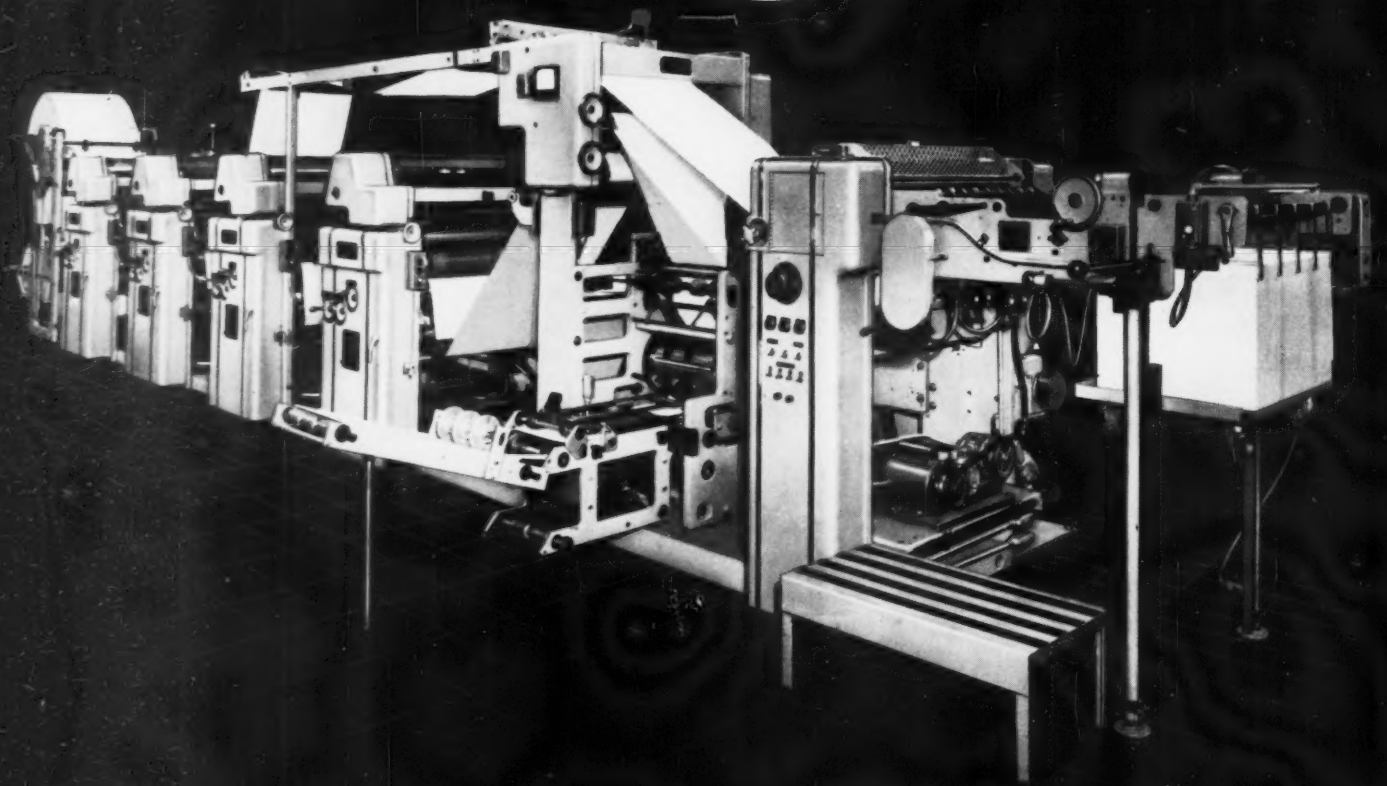
Specimen sheets and samples of 6691 and the other coated and uncoated, white and colored numbers are yours for the asking. Contact your nearby paper merchant or the Dennison office nearest you.

DENNISON • FRAMINGHAM, MASS. • DRUMMONDVILLE, QUE.

Helping you compete more effectively



ANOTHER *Speed Flex* JOURNEYMAN



★ DOUBLE WEB

★ DOUBLE PRODUCTION

★ DOUBLES PROFITS

Another "master" in its field, the 4-unit double web JOURNEYMAN equipped with both a folder and a receding pile delivery has taken its place among Speed-Flex precision publication presses for the advertising printer.

When a double web is processed through a 4-unit press, 2 full size 17½" x 26" sheets can be severed simultaneously into the receding piler, doubling the production of the machine. When folding, the double web press will provide 2 colors on an 8¾" x 11¼" 16-page signature or quarter fold to a 5½" x 8½" 32-page signature.

Dryers are available for printers using coated or slick finished stock.

*17, 21, 22 & 22½" cylinder circumferences available. Other sizes can be manufactured to your custom requirements.

Write, phone or wire collect...

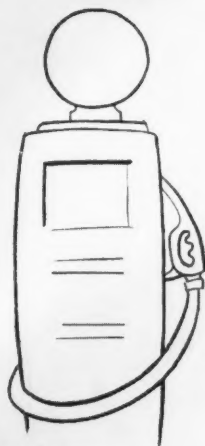
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DESIGNERS OF PRINTING MACHINERY

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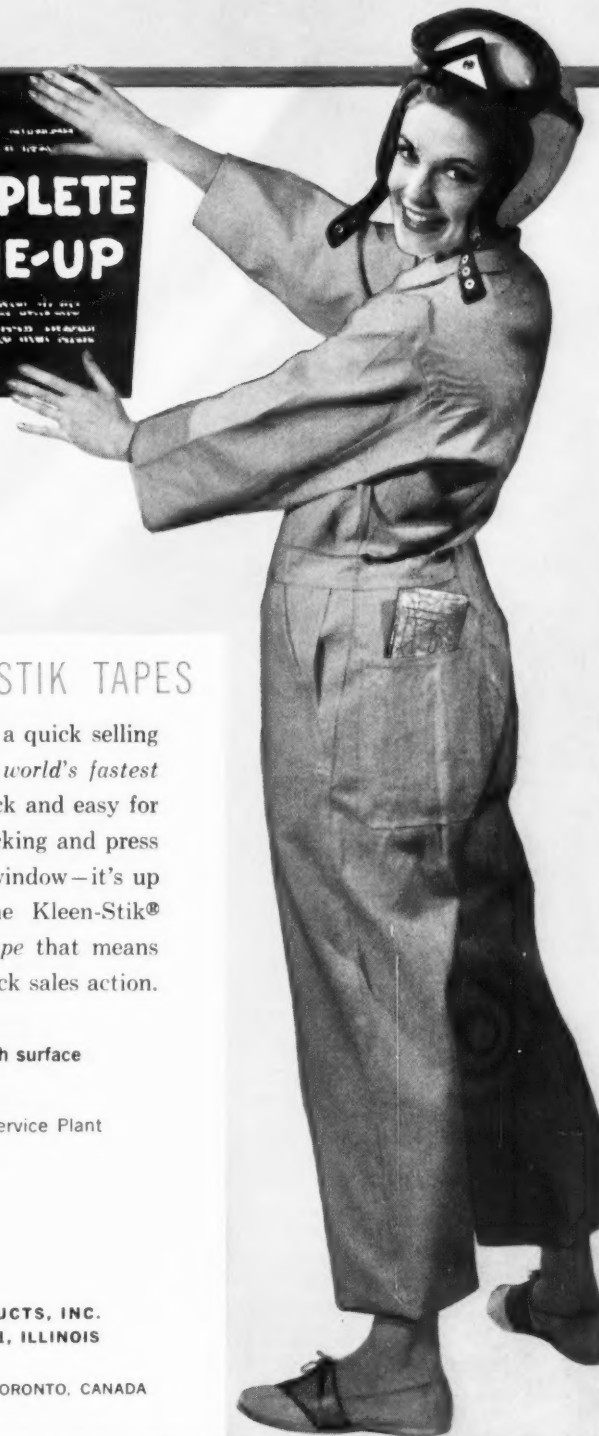


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To get your P.O.P. display jobs off to a quick selling start, add Kleen-Stik Tape—*world's fastest display mounting method*. So quick and easy for anyone to use . . . just peel the paper backing and press the exposed adhesive against wall or window—it's up in seconds! Be sure you use genuine Kleen-Stik® —the modern *self-sticking* tape that means quick mounting and quick sales action.

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- Neat, clean, invisible — won't peel or pucker
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Tucson	Blake, Moffitt & Towne
Tucson	Graham Paper Company
ARKANSAS	
Little Rock	Western Newspaper Union
CALIFORNIA	
Fresno	Blake, Moffitt & Towne
Long Beach	Blake, Moffitt & Towne
Los Angeles	Blake, Moffitt & Towne
Oakland	Butler Paper Company
Sacramento	Blake, Moffitt & Towne
San Bernardino	Blake, Moffitt & Towne
San Diego	Blake, Moffitt & Towne
San Diego	Butler Paper Company
San Francisco	Blake, Moffitt & Towne
San Francisco	Pacific Coast Paper Company
San Jose	Blake, Moffitt & Towne
Stockton	Blake, Moffitt & Towne
COLORADO	
Denver	Butler Paper Company
Pueblo	Butler Paper Company
CONNECTICUT	
Bridgeport	Lott-Merlin, Inc.
East Hartford	Green & Low Paper Co.
East Hartford	Henry Lindenmeyr & Sons
New Haven	Green & Low Paper Co.
New Haven	Henry Lindenmeyr & Sons
New Haven	Whitney-Anderson Paper Co., Inc.
DISTRICT OF COLUMBIA	
Washington, D.C.	R. P. Andrews Paper Co.
FLORIDA	
Jacksonville	Jacksonville Paper Company
Miami	Everglade Paper Company
Miami	E. C. Palmer & Co., Ltd.
Orlando	Central Paper Company
Tallahassee	Capital Paper Company
Tampa	E. C. Palmer & Co., Ltd.
Tampa	Tampa Paper Company
GEORGIA	
Atlanta	The Whitaker Paper Co.
Savannah	The Atlantic Paper Company
IDAHO	
Boise	Blake, Moffitt & Towne
Idaho Falls	American Paper & Supply Co.
ILLINOIS	
Chicago	Bradner Smith & Co.
Chicago	J. W. Butler Paper Co.
Chicago	Marquette Paper Corp.
Chicago	Moser Paper Co.
Chicago	The Whitaker Paper Co.
Decatur	The Decatur Paper House, Inc.
Moline	Newhouse Paper Company
Peoria	J. W. Butler Paper Co.

Peoria	Peoria Paper House, Inc.
Quincy	Irwin Paper Co.
INDIANA	
Evansville	Butler Paper Company
Evansville	C. P. Lesh Paper Co.
Fort Wayne	Butler Paper Company
Indianapolis	Century Paper Company
Indianapolis	C. P. Lesh Paper Co.
Terre Haute	Mid-States Paper Company, Inc.
IOWA	
Cedar Rapids	J. W. Butler Paper Co.
Davenport	Peterson Paper Co.
Des Moines	Pratt Paper Company
Des Moines	Western Newspaper Union
Sioux City	Western Newspaper Union
KANSAS	
Topeka	Midwestern Paper Co.
Wichita	Butler Paper Company
Wichita	Graham Paper Company
KENTUCKY	
Louisville	Graham Paper Company
Louisville	Louisville Paper and Mfg. Co.
LOUISIANA	
New Orleans	Butler Paper Company
New Orleans	Graham Paper Company
Shreveport	Western Newspaper Union
MAINE	
Augusta	C. M. Rice Paper Company
Portland	C. M. Rice Paper Company
MARYLAND	
Baltimore	The Mudge Paper Company
Baltimore	The Whitaker Paper Co.
MASSACHUSETTS	
Boston	Lindenmeyr Paper Co. Inc.
Springfield	Whitney-Anderson Paper Co., Inc.
Worcester	Butler-Dearden Paper Service, Inc.
MICHIGAN	
Detroit	Butler Paper Company
Detroit	The Union Paper & Twine Co.
Grand Rapids	Central Michigan Paper Co.
Grand Rapids	Grand Rapids Paper Company
Lansing	Weissinger Paper Co.
MINNESOTA	
Duluth	Duluth Paper & Specialties Co.
Minneapolis	Butler Paper Company
Minneapolis	Newhouse Paper Company
Minneapolis	The Paper Supply Co., Inc.
St. Paul	Anchor Paper Company
St. Paul	Newhouse Paper Company
MISSISSIPPI	
Jackson	Graham Paper Company
MISSOURI	
Kansas City	Butler Paper Company
Kansas City	Midwestern Paper Co.
North Kansas City	Graham Paper Company
St. Louis	Butler Paper Company
St. Louis	Graham Paper Company
Springfield	Butler Paper Company
MONTANA	
Billings	Western Newspaper Union
Billings	Yellowstone Paper Company
NEBRASKA	
Lincoln	Western Newspaper Union
Omaha	Western Paper Company
NEVADA	
Reno	Blake, Moffitt & Towne
NEW HAMPSHIRE	
Concord	C. M. Rice Paper Company
NEW JERSEY	
Hillside	Henry Lindenmeyr & Sons
Newark	Central Paper Company
Trenton	Central Paper Company
NEW MEXICO	
Albuquerque	Butler Paper Company
NEW YORK	
Albany	W. H. Smith Paper Corp.
Buffalo	The Ailing & Cory Company
Buffalo	Franklin-Cowan Paper Company
New York	The Ailing & Cory Company
New York	Miller & Wright Paper Co.
New York	Linde-Lathrop Paper Co., Inc.
New York	Henry Lindenmeyr & Sons
New York	Majestic Paper Corporation
New York	Marquardt & Company, Inc.
New York	The Whitaker Paper Co.
Rochester	The Ailing & Cory Company
Syracuse	The Ailing & Cory Company
Utica	The Ailing & Cory Company

NORTH CAROLINA	
Charlotte	Caskie Paper Co., Inc.
Raleigh	Epes-Fitzgerald Paper Co.
Raleigh	The Raleigh Paper Co.
NORTH DAKOTA	
Fargo	Western Newspaper Union
OHIO	
Akron	The Central Ohio Paper Co.
Akron	The Union Paper & Twine Co.
Cincinnati	The Diem & Wing Paper Co.
Cincinnati	The Whitaker Paper Co.
Cleveland	The Central Ohio Paper Co.
Cleveland	The Union Paper & Twine Co.
Columbus	The Central Ohio Paper Co.
Dayton	The Central Ohio Paper Co.
Toledo	Paper Merchants, Incorporated
Youngstown	The Whitaker Paper Co.
OKLAHOMA	
Oklahoma City	Graham Paper Company
Oklahoma City	Western Newspaper Union
Tulsa	Beene Paper Company
OREGON	
Portland	Blake, Moffitt & Towne
PENNSYLVANIA	
Bethlehem	Wilcox-Walter-Furlong Paper Co.
Erie	Daka Paper Company
Harrisburg	The Ailing & Cory Company
Harrisburg	Wilcox-Walter-Furlong Paper Co.
Philadelphia	Quaker City Paper Co.
Philadelphia	J. L. N. Smythe Co.
Philadelphia	Wilcox-Walter-Furlong Paper Co.
Pittsburgh	General Paper Corp.
Pittsburgh	The Whitaker Paper Co.
Scranton	Megargee Brothers, Inc.
York	The Mudge Paper Company
York	Quaker City Paper Co.
RHODE ISLAND	
Providence	Providence Paper Co.
SOUTH CAROLINA	
Columbia	Epes-Fitzgerald Paper Co.
SOUTH DAKOTA	
Sioux Falls	Sioux Falls Paper Co.
Sioux Falls	Western Newspaper Union
TENNESSEE	
Chattanooga	Graham Paper Company
Knoxville	Graham Paper Company
Memphis	Graham Paper Company
Memphis	Western Newspaper Union
Nashville	Graham Paper Company
TEXAS	
Abilene	Southwestern Paper Company
Austin	Graham Paper Company
Dallas	Graham Paper Company
Dallas	Southwestern Paper Company
El Paso	Graham Paper Company
Fort Worth	Southwestern Paper Company
Houston	Graham Paper Company
Houston	E. C. Palmer
Houston	Southwestern Paper Company
Lubbock	Graham Paper Company
San Antonio	Graham Paper Company
UTAH	
Ogden	American Paper & Supply Co.
Salt Lake City	American Paper & Supply Co.
Salt Lake City	Western Newspaper Union
VIRGINIA	
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Norfolk	Epes-Fitzgerald Paper Co.
Richmond	Epes-Fitzgerald Paper Co.
Richmond	B. W. Wilson Paper Company, Inc.
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Seattle	Blake, Moffitt & Towne
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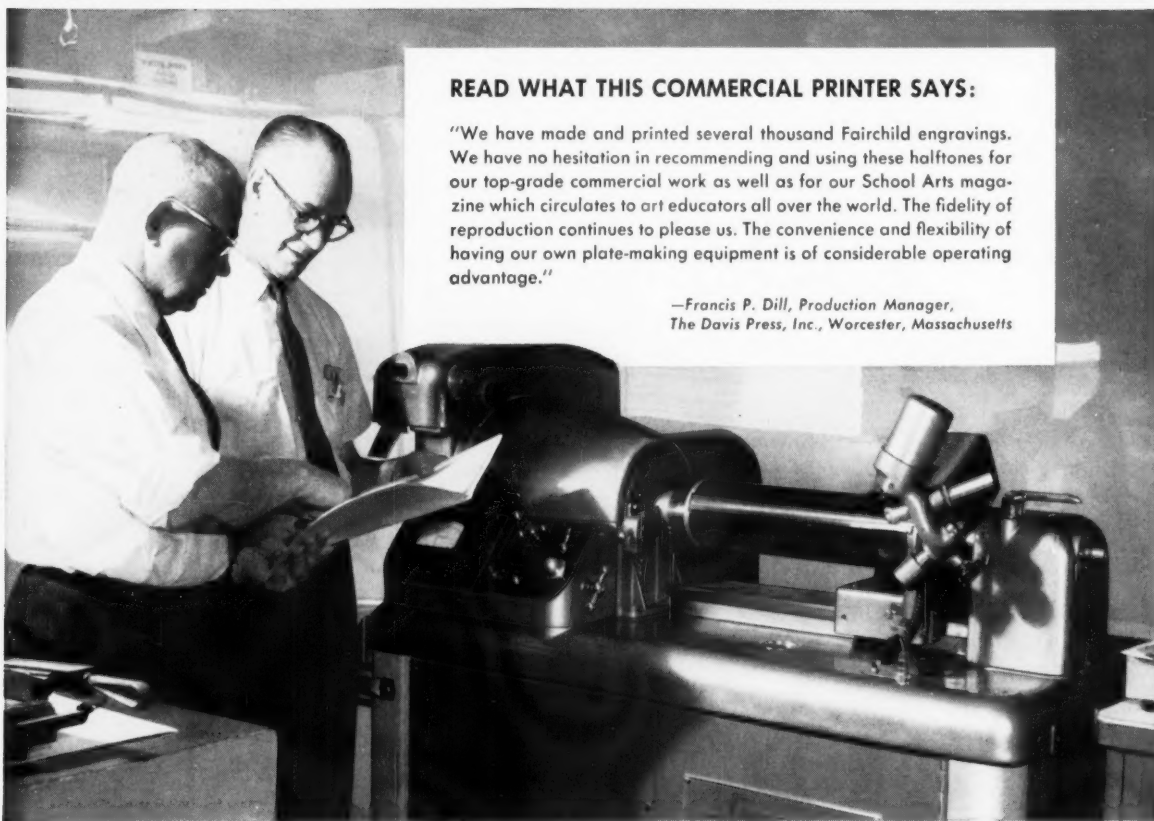


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IN LARGE PLANTS... IN SMALL PLANTS

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PERHAPS YOURS IS A LARGE PLANT with one or more so-called BIG cutters. Then, a smaller C&P Craftsman Hydraulic will meet the need of those cutting jobs that you can't afford to place on a large cutter or when your larger equipment is too busy to take on smaller assignments.

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Many plants—large and small—find that the use of two C&P cutters costing less than a single large cutter pays greater dividends.

TWO STYLES... HAND CLAMP AND FULL HYDRAULIC 23" • 26½" • 30½"

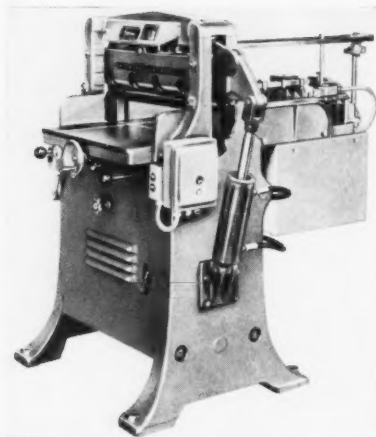
When you choose a C&P Hydraulic Cutter, you can select a machine with hand clamping and hydraulic cutting or a machine that has both hydraulic clamping and hydraulic cutting in one of three popular sizes.

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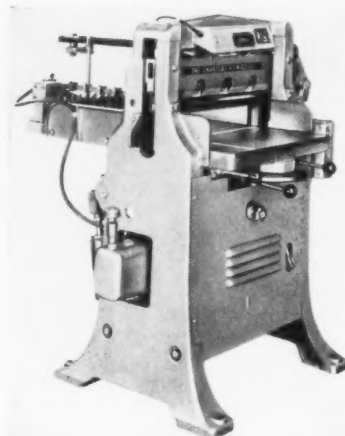
Any of these sizes may be equipped with a manual spacer, while the full hydraulic models may be equipped with either manual or automatic spacers. These spacers greatly increase the profit-making potential on long runs of repetitive cuts.

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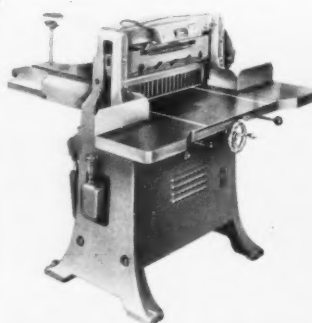
In the complete C&P line there are over 45 models and sizes from which to choose. One of these "value-packed" cutters is sure to meet your cutting needs.



C&P Craftsman 23" Full Hydraulic Cutter equipped with automatic spacer



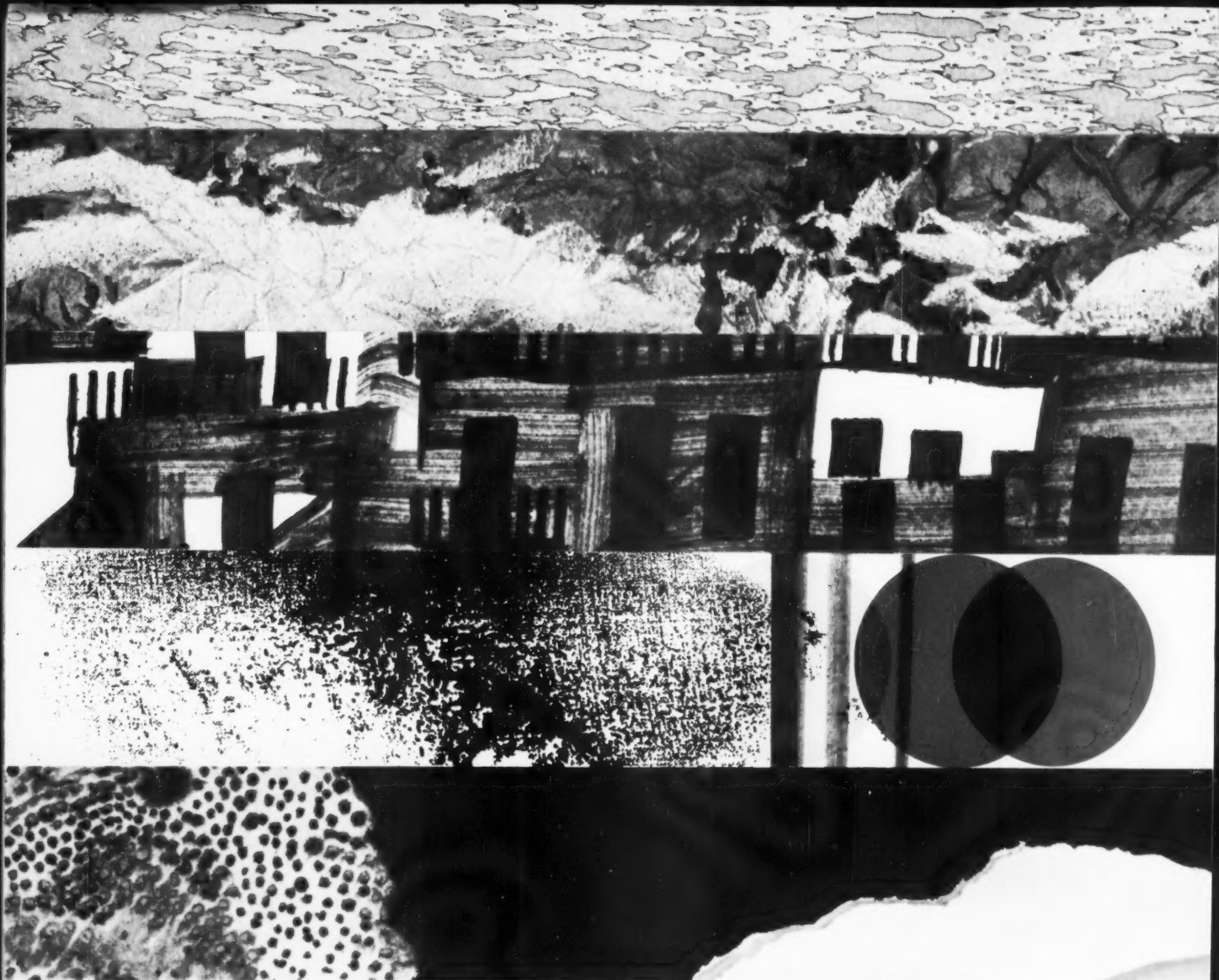
C&P Craftsman 26½" Full Hydraulic Cutter equipped with manual spacer



C&P Craftsman 30½" Full Hydraulic Cutter without spacing equipment. This 30½" cutter as illustrated is equipped with large extension tables at extra cost. These tables are available for the 30½" size only.

THE CHANDLER AND PRICE COMPANY 6000 Carnegie Avenue
Cleveland 3, Ohio





This is Penn/Brite Offset - the value sheet





This is Penn/Brite Offset - the value sheet

For this latest "torture test" of Penn/Brite Offset's printing qualities, German teacher-designer Hans Hillmann was asked simply to "employ the combination of techniques which you consider to pose the ultimate in pressroom difficulties."

How well Hans Hillmann succeeded is evidenced by his use of solid blacks in close proximity to delicate vignettes... in a range of line and halftone subtleties rarely encountered in a single job... in overprinting of colors and intricate register.

How well Penn/Brite Offset, the value sheet, came through his "torture test" is here for your own eyes to see and judge. For additional convincing evidence, why not choose Penn/Brite Offset for your next job? Penn/Brite Offset, the white, bright, value sheet, comes to you moisturized and double-wrapped. Write for new swatch book and name of your nearest distributor.

New York & Pennsylvania Co., 425 Park Avenue, New York 22, New York

New York and Penn

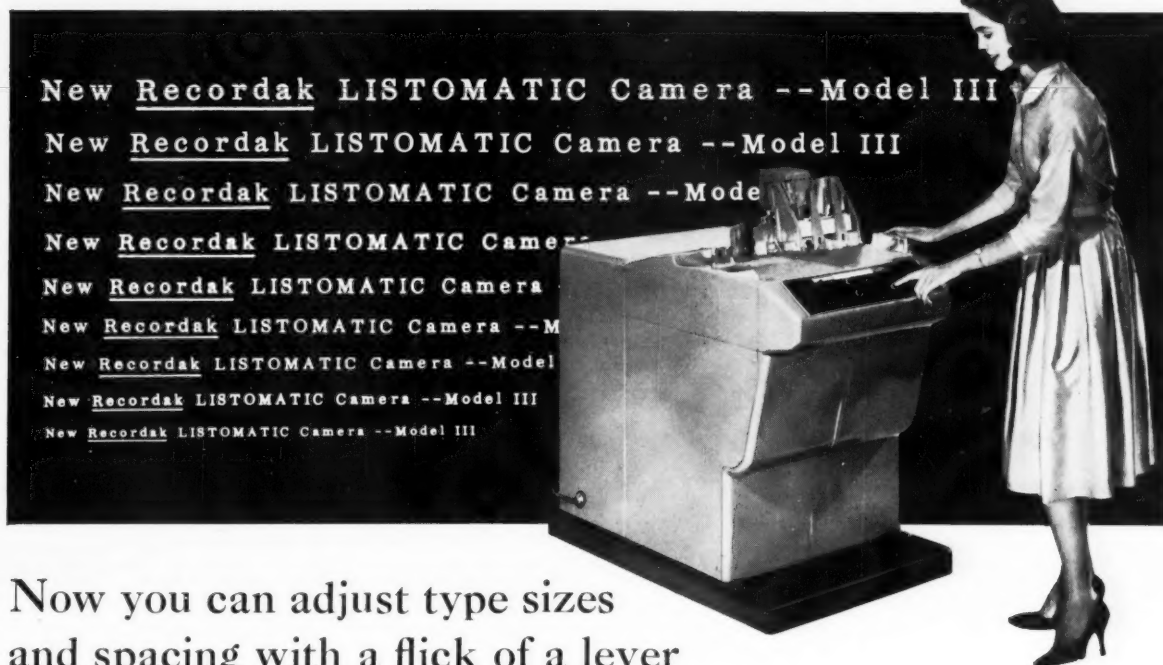
Pulp and Paper Manufacturers



Designer: Hans Hillmann, freelance designer of Frankfurt a.M., is also a teacher of graphic design at the Werkakademie in Kassel, Germany. In charge of all graphic design for Neue Filmkunst since 1953, he has won many awards for his posters. He participated in the 11th Triennale di Milano and did work for the Brussels World Fair. He is also known for his contributions to Graphis, Gebrauchsgraphik and Idea.

Lithographed on Penn/Brite Offset Mark IV, 100" smooth finish

Announcing the new RECORDAK LISTOMATIC Camera Model III



Now you can adjust type sizes
and spacing with a flick of a lever

With the new RECORDAK LISTOMATIC Camera, Model III, you can produce directories, lists, schedules, etc., directly from typewritten copy on EAM cards—without having to use special type sizes for bold sections, for chapter or other headings.

Just the flick of a lever lets you select any type size from 20% larger to 55% smaller than original. Another lever selects any line spacing from 6 to 18 lines per inch, at any of the above magnifications or reductions.

Think of the savings that will mean for your shop. The whole LISTOMATIC operation is so simple:

You load batches of cards—each with up to 3 lines of copy—into the camera. It photographs them at a rate of 230 cards—up to 690 lines of copy—per minute . . .

automatically adjusts to number of lines on each card. After the exposed film is developed it becomes the negative from which offset plates are made.

The original cards serve as a permanent data file. Changes and corrections can be made up to minutes before publication deadline by substituting new cards for those that become obsolete. No need to retype or reset the whole job.

Send for free folder on "new business" possibilities for your firm with the RECORDAK LISTOMATIC Camera.

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(Subsidiary of Eastman Kodak Company)

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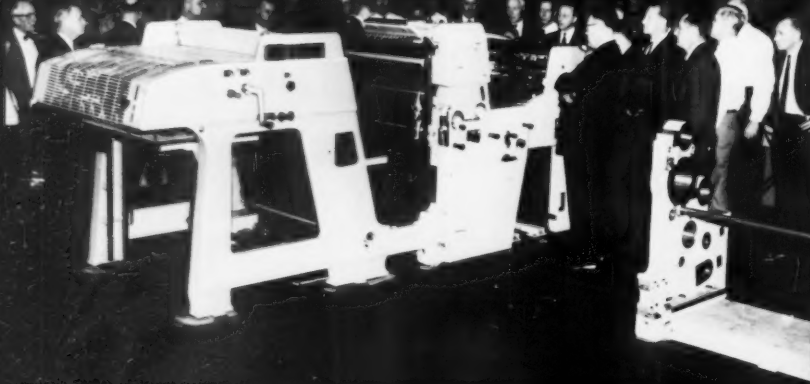
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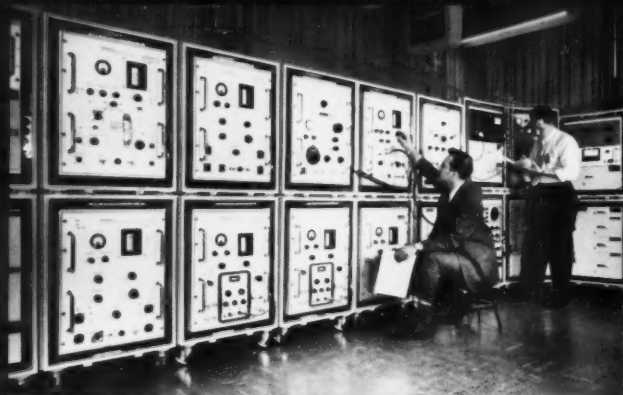
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What's going on at...



NEW HARRIS 25 x 30" SINGLE-COLOR offset press gets "preview" inspection by district managers at Harris-Seybold's Dayton plant. Companion to the sales-record-breaking Harris 25 x 38" two-color, the new single-color press incorporates all the outstanding features that have received such enthusiastic acceptance by lithographers throughout the country.

THIS COMPLETE "MOBILE MICROWAVE LABORATORY" consists of 20 box-like instrument packages installed in a motorized van. They are manufactured by Harris-Intertype's subsidiary, PRD Electronics, Inc., for the Frankford Arsenal, Army Ordnance Corps. These microwave calibration units are designed for testing check-out and guidance systems at world-wide Army missile sites.

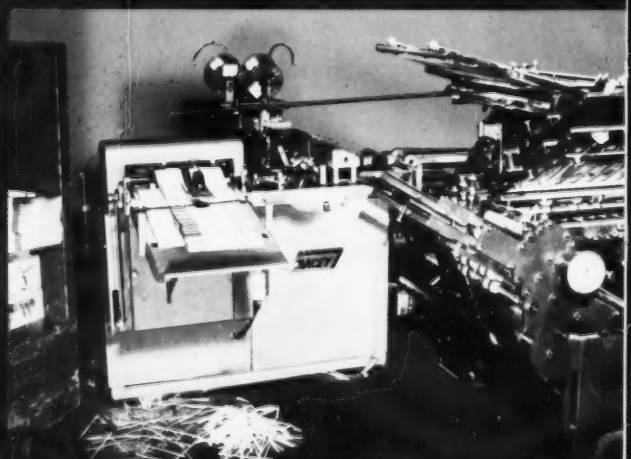


ON THE AIR WITH GATES RADIO EQUIPMENT is Mark Harris, Program Director of Station WSOR, Windsor, Conn. This completely modern, Gates-equipped station includes a new BC-500T 500-watt AM transmitter, Studioette Control Console, Nite-Watch Automatic Programming System, two Gates 16" Transcription Turntables, and other Gates broadcasting equipment.

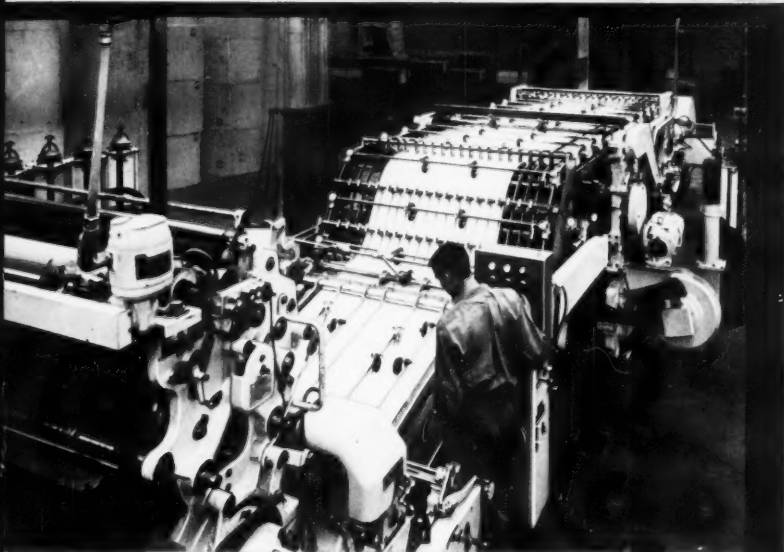


WESTCOTT & THOMSON'S PHOTOTYPOGRAPHY DIVISION now operates *eight* Fotosetters, day and night, in addition to other phototypesetting equipment. Complete film facilities, complementing these machines, make Westcott & Thomson the largest film plant in the United States and enable them to produce work for offset, letterpress or gravure printing. Pioneers in this field, W & T have found Fotosetters applicable to technical books, bibles, dictionaries, encyclopedias, catalogs, brochures, juveniles, and advertising composition.

OVER 5700 16-PAGE AIRLINE SCHEDULES PER HOUR are stitched, folded, and trimmed, top and bottom, on this Macey Stitch-A-Fold attached to a 31 x 46" folder at Colwell Press, Minneapolis, Minn. Fed from the folder, the Macey Stitch-A-Fold stitches the flat signature and then makes the final fold to deliver a saddle-stitched booklet.



HARRIS·INTERTYPE



FIRST CARDBOARD APPLICATION OF ROLL-TO-SHEET FEEDING with a Cottrell "Web-Feed" unit on a Harris 43 x 60" six-color offset press at Riegel Paper Company's Folding Carton Division in Atlanta. The "Web-Feed", which cuts and feeds stock at the higher press speeds, permits continuous roll-feeding up to 28 pt. board for lithographing multicolor packaging items of various types. The results are substantial savings over pre-cut stock in sheets. Press can still be operated as standard sheet-fed. Inset photo is overhead view of the Cottrell "Web-Feed" in action — cutting and feeding stock into the press.



**HARRIS-INTERTYPE
CORPORATION**

GENERAL OFFICE: 55 PUBLIC SQUARE, CLEVELAND 13, OHIO
Harris Presses • Seybold Cutters • Macey Collators • Cottrell Presses
Intertype Typesetting Machines • Lithoplate Chemicals and Sensitized
Plates • Gates Broadcasting Equipment • PRD Microwave Instruments





Printed on Williamsburg Offset. Basis 80.

register
freshness
on new
Union-Camp
fine papers

In color, in black and white

Union-Camp fine papers give you excellent reproduction at moderate cost

This particular sample is Union-Camp's new WILLIAMSBURG OFFSET. It is a high quality utility paper made from Southern woods. Note how clean and bright it is.

You'll like working with Williamsburg Offset. It lies flat. Feeds well. Has good dimensional stability and ink receptivity. It offers good folding and scuff-resistant qualities, so necessary in price lists, catalogs and directories.

Print Williamsburg Offset in black and white or in color, for booklets and direct mail advertising pieces. Our illustrations are typical examples of the fine reproduction qualities you can expect—and at moderate cost.

You can order Williamsburg Offset in both regular and vellum finishes. And in all popular stock sizes and weights or in special sizes to fit your special jobs. Ask your local Union-Camp distributor for samples and prices.



LORRAINE DAVIES—Hails from Orlando, Florida. Former 'Miss Tangerine Queen'. Now a New York model, married and a mother.



"Lorraine's clean, blond beauty is full of wholesome freshness. You see it in her fairness and her pertly upturned nose, you can hear it in her speech, feel it in her attitudes. Her freshly scrubbed looks appear indestructible."

Philippe Halsman

Have you sampled these UNION-CAMP fine papers?

FRANKLIN GRADES—Surface sized for excellent reproduction plus good snap and durability. You'll find them versatile, dependable.

FRANKOTE BRISTOL—(Coated one side). Use it for book covers and jackets, postcards, menus and mailers, to name a few. Scores, die-cuts and folds well. Provides excellent hold-out for gloss ink, varnish and lacquer coatings.

PRINCESS ANNE BOND and MIMCO BOND—Economy papers for all-round business and office use.



UNION-CAMP

FINE PAPERS

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*Up-to-date Business News
of Interest to Management in the Printing
and Allied Industries*



newsletter

- GNP Now \$526-Billion; Wages and Costs Up, Too** Gross National Product rising rapidly . . . first quarter was \$500-billion, now about \$526-billion . . . expected to be \$565- to \$570-billion by second quarter next year. May be necessary to take steps to curb boom if rise is too fast. Wages still climbing . . . costs going up . . . resulting in higher prices.
- Paperboard 97% Capacity; Strongest Since 1959** Paperboard production, now solid barometer of consumer demand because it indicates packaging materials needs, now pushing 97% capacity . . . strongest since early 1959. Exports first seven months 10% stronger, too, than '60.
- Folding Cartons Record** Shipments of folding cartons set record pace in August, Folding Paper Box Assn. reported. Dollar volume of shipments was up 3% over August, 1960, and tonnage was up 2.1%.
- Postal Rate Bill Up Again Next January** Bill for \$523-million annual postal rate boost faced House roadblock when Congress adjourned. House postponed debate until Congress reconvenes in January. Bill would load 80% of boost on 1st-class mailers. Get ready to oppose amendments making burden on 2nd- and 3rd-class mailers heavier.
- 3,100 Attend NAPL Convention, Exhibit** Over 3,100 attended annual convention of National Assn. of Photo-Lithographers in New York Sept. 27-30 . . . second largest in association's 29-year history. First NAPL Soderstrom Award presented to Ralph D. Cole, president, Consolidated Lithographing Corp.
- LPNA Workshop Set for Chicago Nov. 15-17** Fall Workshop scheduled by Lithographers and Printers National Assn. for Nov. 15-17 at Hotel Sherman, Chicago. Subjects: decision-making for executives; direct costing and profit budgeting; selection and training of personnel, personnel management, industrial relations; sales management.
- Paper and Paperboard Production Up 1.5%** Paper and paperboard production January-August 23.4-million tons, 1.5% above level for same period last year . . . paper output increased 0.4% to 10.4-million tons . . . board 10.9-million, up 2.9%.

OVER

**Lawson Cutters Now
Being Made in Canada**

Miehle-Goss-Dexter's Lawson division now making some cutter models in Galt, Ontario, instead of in West Germany, in order to compete better in U.S., Canadian, and world markets. First instance of graphic arts machinery being made in Canada by U.S. firm. See pages 88 and 104.

New Harris Offset Press

Harris-Seybold has introduced Model 138, single-color 25x36 offset press . . . companion to same size two-color press. See this month's New Equipment department, page 89.

**To Build Plant to Make
Metallized Paper, Board**

Standard Packaging Corp. will build plant for production of metallized paper and paperboard . . . at total cost of \$4- to \$5-million. New process developed is confidential but can be used to metallically coat paper and board for gift wrapping, labels, and food cartons . . . commercial production to begin in August, 1962, and to reach \$5-million level by August, 1963. Company's process was used to metallize mylar film for still-orbiting Echo satellite.

**Consolidated Gets New
W-2 Tax Form Contract**

Consolidated Business Systems, Inc., New Brunswick, N.J., has new contract to produce 10,579,000 W-2 tax forms for Internal Revenue Service. This and other W-2 orders makes Consolidated largest W-2 form producer in U.S.

**ALA Local No. 1 Planning
Housing Development**

Plans for vast \$250-million housing development over New York Central freight yards on New York's West Side have been announced by Local #1, Amalgamated Lithographers of America. ALA national organization has opened Toronto office to co-ordinate expanding activities in Canada.

George W. Mead Dies

George W. Mead, 90, honorary chairman of the board and former president of Consolidated Water Power & Paper Co., died Oct. 2 in Wisconsin Rapids, Wis. He served as company president from 1916 to 1950.

LTF Forum in Utah

Utah Graphic Arts Council will hold Lithographic Technical Foundation Forum at Hotel Newhouse in Salt Lake City Oct. 27-28 . . . Utah graphic arts and allied groups co-operate.

**Screen Process Assn.
Opens Technical Center**

Screen Process Printing Assn. International has opened new technical information center at 465 Milwaukee Ave. in Chicago . . . formed to help apply latest research and production advances to specific industry problems.

Ad- ver- tise:



IMAGINE! Refy



advertise (ad'ver-tīs), v. t.
to turn the attention of others to;
announce;
publish...

advertising, by turning the attention of others, by announcing, by publishing, is bringing more things to more people at lower cost.
so is lithography!

Through modern mass communications and distribution, the United States has become the most prosperous nation in the history of the world.

and lithography is playing a major part in this!

The Amalgamated Lithographers of America is proud to be advertising's partner in this great venture.

In its 80-year history this forward-looking union of fine craftsmen has concentrated on bringing lithography to its present superior degree of development, both technological and artistic.

A dynamic force for lithographic industry progress, the ALA has fostered technological development so that color, the great motivator, can work for marketing people at little more cost than black and white... on any number of materials: paper, cloth, metal, of nearly any coating, texture or color.

Lithography's superb reproduction has greatly widened the spectrum of what can be done graphically while its scientific advancement has lowered production costs.

Thus, through the ALA's programs for progress, all levels of marketing, from advertising through point-of-sale materials to packaging, can use more color, can move more merchandise more profitably.

That's why lithography is the fastest growing method of graphic arts reproduction.

Better flavors
refreshes
NOW!
HERE!
ANY
BIG
BARGAIN

NEW
STUPENDOUS
FREE OFFER!
do you use it?

good good good
NEW
Smoother
tastes better
LIMITED TIME OFFER

You get a lot to
ENJOY

Free!

a union advertises...

The Amalgamated Lithographers of America in its active partnership with marketing people realizes that its product, too, must be promoted. To this end the ALA recognizes that to advertise is to invest in its own future.

The ALA knows and has proved that a good craftsman is good economy.

The ALA believes that it is simple enlightened self interest to bring these facts to the attention of all who are concerned with putting ink on paper, cloth or metal.

The ALA promotes lithography to assure greater industry growth, a still higher level of technological development and more job opportunities for its members.

The ALA's promotional programs represent its assurance of the enormous continued growth of the lithographic industry.

Because of this philosophy our members enjoy a 35-hour week, three weeks paid vacation, paid holidays and all-encompassing welfare and pension programs. Our contract is the finest in all the history of organized labor.

The buyer of lithography from an ALA plant does not pay for obsolete processes. This has meant better production, quicker delivery, lower costs.

The ALA has made lithography your best graphic arts buy.

Specify lithography.

See for yourself.



AMALGAMATED LITHOGRAPHERS OF AMERICA

Local 1, Edward Swayduck, President, 113 University Place, New York 3, New York

Craftsmanship and Fraternity Since 1882

Design: Robert Hallock • Lithography: Queens Lithographing Corporation, Long Island City, N. Y., by members of the ALA, Local 1

in my opinion

Needed: New Ways of Training Craftsmen

A good in-plant training program is needed desperately by the graphic arts industry. Small plants, comprising 95% of the industry, are notoriously lax in educating their craftsmen.

BY MENDEL SEGAL

ACCORDING to the 1958 Census, the commercial printing industry is made up mostly of small businesses. The census showed that there were 306,000 employees in 18,000 companies—or an average of 17 employees per company. There are only about 1,000 printing companies with over 100 employees. My points, therefore, are primarily directed to the smaller companies, since they represent about 95% of the printing industry.

In the larger companies—represented by about 5% of the industry—you will usually find a well-planned program for on-the-job training. For many reasons, the small companies do a very unsatisfactory job of training.

Another important factor is that large cities, such as New York and Chicago, can afford to do a better training job by providing training centers—outside printing plants—to help educate people for the printing industry. For instance, New York City now has a public school for printing. In my opinion, it is very difficult to train people properly if we limit training to that

which can be provided during working hours alone.

The facts are that our industry is growing tremendously, but the development of new people for our industry is not keeping pace. Several years ago, the Printing Industry of America undertook a manpower survey. These are a few facts that this survey revealed:

The Wyatt Co. report showed that (1) the average age of journeymen in our industry is high, (2) more people are retiring when they reach 65, and (3) the demand for journeymen is increasing due to increase in population and business.

The report indicated that the industry must train apprentices at the rate of one to each five journeymen during the period of 1955 to 1965 in order to meet replacement needs alone. However, available figures indicated that we are training at a rate of only 1 to 10.

It is apparent that a great deal of training must be done even if we were to disregard the future growth need, which we naturally cannot afford to do.

(Turn to page 52)



Mendel Segal, who joined the offset department of Stein Printing Co., Atlanta, in 1935, has been managing partner of the firm since 1943. He has served for two years as president of the Printing Industry of Atlanta, being the first president to serve a second term. Active with the Printing Industry of America, he is president of its Union Employers Section, chairman of its insurance committee, and PIA director of PI of Atlanta. He is a member of the educational committee of the Lithographic Technical Foundation, a board member of Creative Printers of America, and author of How to Sell Printing Creatively.

First, let's review the problems of in-plant training, and second, see what we can do in spite of these problems.

By eliminating the 5% of the plants with 100 or more employees and the plants located in metropolitan areas which have access to printing schools, we are, in effect, talking about the 95% of small plants which have an average of 17 employees per plant.

In these smaller plants, the owners usually wear three or four hats. They are the salesman, plant manager, purchasing agent, and bookkeeper—all wrapped up into one. They are usually overworked and do only a fair job in each of the many duties they perform. They usually will not consider it their responsibility to invest money to train people in all necessary phases of a craft. They want a newcomer to be put on productive work as soon as possible. As soon as he can find some sort of niche that is productive, the employer is then reluctant to release him from this productive work to spend the necessary time to learn other needed phases of the craft.

Then, too, the trend toward specialization is making it difficult for employers to see the real need for a broad training. For instance, a trainee on a Linotype machine may never get the chance to learn makeup or lockup. Yet, you usually have a better Linotype operator if the man is aware of the composing room problems. And, from the craftsman's point of view, he will have a much better chance for security if he is an "all-round" composing room man.

Another shortsightedness of this new trend toward specialization is that it

restricts the craftsmen's value to a company. For example, if a Linotype operator can do makeup when there is no work for a Linotype, he can make himself more valuable to the company he works for.

Today, we have many craftsmen in all fields who are not properly trained in their craft. An offset pressman may not know the difference between a deep-etch and an albumen plate; a pressman may know how to run only one kind of press, and a man on a cutting machine may not know how to operate a folding machine.

Maybe the trend of our industry toward specialization is such that a craftsman can succeed in spite of his limited training, but I, for one, believe that a person has a better chance for security and advancement when he has a thorough knowledge in all phases of his craft.

Another negative factor is the lack of consideration given to the selection of people who are hired. The U.S. Employment service today provides aptitude tests for our industry for better selection of trainees. Yet, very few employers go to the trouble of properly screening applicants.

These are just a few of the problems, and management is largely responsible for the situation as it is today.

What can you do—in view of the many problems—to help improve the training procedure in your plant if there is no established in-plant training program?

First, management must understand the need, the long-range benefit, the production improvement possibilities,

and the "built-in" growth factor. By training sufficient people, management may avoid excessive premium pay, which is a natural result of shortage in craftsmen. You can only be successful if you have competent craftsmen to back you up.

Journeyman must be aware of the need for self improvement. It is often difficult to get these men to recognize their shortsightedness in not becoming fully qualified craftsmen. Many of these men are the result of improper wartime training and poor training policies of management. But the fact remains that their security can be jeopardized when rough times come, and their lack of ability will probably result in their dismissal when the "chips are down."

Management must be accustomed to the inconvenience and possible extra cost of switching people around in different operations to give versatile training. This is a necessary procedure to insure full competency.

Very often you may find some craftsmen who are reluctant to share their knowledge. They may have the feeling that someone may learn more than they know and take over their position. I will always remember that years ago one craftsman went out of his way to teach me the camera and platemaking techniques. I asked him why he gave his knowledge so freely—if he wasn't afraid that I might jeopardize his job. He replied that he wasn't worried because he was always improving himself and would always manage to be a little better than the next man. This kind of spirit shows a man's confidence in his own ability.

Years ago, when a person worked 48 to 52 hours a week, he had many more hours to learn his trade. Today, with our shorter work week, it is difficult for a person to become proficient if his training is limited to actual working hours. The pressure of getting jobs out at the maximum speed leaves little time for detailed explanations.

In my opinion, outside study and practice are necessary to become proficient at a craft. Fortunately, there are many books on practically every technical subject. It should be a must to spend a reasonable amount of time reading and studying outside working hours. In most every trade magazine there are listings of many books available. In addition, there are many technical articles in practically every trade magazine. These should be a must for both trainees and craftsmen.

A regular meeting should be set up on a weekly basis after hours or on Saturdays, for discussions and demonstrations. Management should provide access to equipment and necessary supplies for practice and experiment-

ing. The Lithographic Technical Foundation has sound-slide lectures on many subjects in lithography. The investment for projection equipment is small, and we should take advantage of all the study and research of LTF. There is a growing list of sound movies which offer a great deal of information on technical subjects.

In addition to books as a source of information, there are some other areas of help. A company can provide available dummy Linotype keyboards to help a person gain speed on the keyboard. A trainee may be loaned a case of type to improve his efficiency on hand-setting, etc. But, again, the individual must have the real desire, initiative, and self-motivation to really learn.

I believe the greatest source of my knowledge was gained during regularly scheduled "bull sessions," either during lunch, in the plant after hours, or in one of the nearby beer joints. Unfortunately, people today are in too much of a hurry to get home and relax from working the shortest working day in our history, and this source of learning is gradually diminishing.

All of these things are in addition to what we consider in-plant training, but I think they are necessary to get the most out of the limited learning we can get during working hours. Printing Industry of America has an apprentice training kit. It sets forth a step-by-step procedure of what should be done to

teach trainees in a plant. I am sure there are many other sources of similar information.

Several unions now have their own courses. Unfortunately, the lack of push by management and the complacency of the individual, coupled with the pressure for more production, results in a mediocre training in the final analysis.

Since I am aware of the dominance of small plants, which are usually not conducive to the best training programs and the general unawareness of our industry as a whole for the real need of training, I am a pessimist about the effectiveness of a training program as such in a small plant and in those areas where printing schools are not available.

To me, the key to training generally resolves itself to the desire of the individual to *want* to learn. If a person has a real desire to become proficient, he must force his own training. He must read and study; he must ask questions if he wants to know something; he must ask for books and trade magazines; he must ask someone to help him, he must ask for permission to practice after hours; he must ask for material to experiment with, and if he can't get it free, he must pay for such material himself.

The individual must seek out his source of information and the people who will help him. This is how I received most of the knowledge I have,

and I believe the same is probably true with you. This is the type of instruction and inspiration we must pass on to the younger people who want to learn.

Pride in our craft is also important. This difference in attitude can have a tremendous influence on the desire to learn. A person passing by a site upon which a building was being erected asked one bricklayer what he was doing, to which the bricklayer replied, "Laying brick, you idiot! What do you think I'm doing." The person asked the same question of another bricklayer, to which he replied, "I'm helping to build a Cathedral." Now, which do you think was the better craftsman?

The formula for learning is *Desire, Effort and Guidance*.

People do vary in their ability to learn. For example, children born of parents who are teachers can, at an early age, possibly be taught to study and learn better than those children who would not have such guidance available to them. However, a person who really wants to learn and is willing to work and study long and hard enough, can overcome such an apparent disadvantage.

The first requisite for self motivation is to have a real desire for achievement of a particular goal. Mere desires, however, are often quickly lost, because to fulfill these desires requires persistent hard work. A person may say, "I wish I could do so and so," but what he probably means is, "I would like to be able to do so and so, but it's too much trouble to learn how."

If you say, "He is a smart person," what you mean is, "He has devoted sufficient time, effort and study to absorb enough knowledge to influence you to believe he is a smart person."

There is no secret formula for learning. It can be explained by simple mathematics. If you study 10 hours per week, you will have a total of 520 hours of learning per year. If another person studies 20 hours per week, he will have 1,040 hours of learning per year. Isn't it reasonable to expect him to be twice as smart as you are in the subject you both studied?

While I firmly believe that a good in-plant training program can help make better craftsmen, the lack of such programs leads me to the conclusion that most craftsmen have been and will continue to be made by their own initiative in a plant where they can develop their own training program.

And we can do much good for the trainees by giving them the facts about what they must do on their own to make themselves real craftsmen—that they cannot learn enough on the job—that they must constantly seek knowledge by reading, studying, practicing, and experimenting.



"So simple a two-year-old can run it, eh!"



Twenty-four colors can be printed as close together as $\frac{1}{4}$ of an inch in one run through the press by use of skeleton dividers and roller grooves in the ink fountain.

How to Print 24 Colors

Pantone, Inc., New York City, runs up to 24 colors at one time to produce paint charts, ink selectors, cosmetic displays, etc.

PICK A COLOR from one to 24—well, take all 24 of them and Pantone, Inc. of New York City will print them in one impression and think nothing of it; for Pantone specializes in split-fountain printing, which average commercial printers shy away from like the plague.

Perhaps it's a display card for cosmetics, a color card for artists' paints, a printing ink selector, a catalog for pigments, a magazine or textbook color chart insert. Or it may be a more technical job, such as a medical hemoglobin chart, a pH comparator, or a standard color guide for garment dyeing. Any job which involves reproducing a large number of colors with extreme accuracy at relatively low cost is part of the daily routine for Pantone.

Split-fountain printing has been done in one way or another for many years. Records in the U.S. Patent Office for this art date to the middle of the past century, and most likely soon after the Gutenberg Bible was off the press some enterprising genius in his shop was already figuring out how to run two colors at a time.

The conventional procedure for split-fountain printing calls for some method of keeping the colors separated in the ink fountain and cutting wide channels in the composition rollers.

One of the factors that must be guarded against is creeping of the ink from one segment of the fountain to another since it is difficult to form an ink-tight barrier with the fountain dividers at the point where blade and fountain-ball roller meet. It is necessary to cut wide channels in the rollers because of the side-to-side oscillating action of the steel vibrator rollers. Arrangement of colors on the printed sheet usually calls for a clear space of two or more inches between colors.

These methods have been found eminently practical for publication and similar work where color tolerances are not exacting. They also were used by Pantone when they were first requested to print several colors at a time, quickly and inexpensively, for fashion flyers for New York's garment makers.

With this market as a starter Pantone soon found that there were other

fields, some calling for even more exacting work. As demands for closer color fidelity and more compact color layouts became greater, the original methods were replaced with more precise techniques.

Before these exacting techniques could be put into practice a reevaluation of methods of operation had to be made. How effective were ink fountains, rollers, distributors, presses? Was the ink as good as it could be? Would the matching system insure fidelity? Would the plant sustain a system of equilibrium? Obviously, a rudimentary system was being followed—sufficient for run-of-the-mill work, but totally inadequate for the higher standards demanded by customers.

In its simplest terms the printing process involves putting minute amounts of ink on paper. And paper, being largely an organic product with "physiological" properties, sometimes more sensitive than a human body, should be stored and processed in a standardized environment. However, this environment had to be compatible

with other essential materials. A decision, therefore, had to be made as to the ideal temperature and humidity, percentage of air to be recirculated, and other imponderables.

How would the finished product be viewed? If it were a pH chart for a swimming pool, the viewing would take place in bright sunlight. If it were a hemoglobin percentage chart it might be viewed in a fluorescent-lighted doctor's office or a mud hut deep in a jungle. How should the plant be lighted? A decision had to be made as to foot-candles of illumination, color temperature of such illumination, and the coloring of the walls.

Pantone attacked the problem at the grass roots, consulting with industrial and mechanical engineers, lighting and air conditioning experts, ink chemists, color researchers, platemakers, and press and roller manufacturers to find the most appropriate methods and techniques.

After having set up the ground rules for an ideal installation, Pantone concentrated on equipment. If the ulti-

flow under normal press variations of temperature.

Perhaps a new system of distribution of ink on the rollers had to be designed to work with this fountain, which would have to maintain set-ups from one to 24 colors with double and triple combinations of channels as needed. Further, the choice of roller to carry 24 colors from fountain to plate had to be considered. Stability and liveliness would be prime aspects of the choice. What systems would be needed to insure high fidelity of matching, stability of the printed color, and accuracy of press sheet to proof?

Appreciating the prime importance of constant relative humidity to insure stability of the paper, Pantone first installed a system of humidification control based on the centrifugal atomizing principle.

This cold vapor mechanism put a floor on the lower limit of relative humidity. When the reading drops one percentage point, the system goes into operation automatically to raise it to a predetermined point.

On damp days an air-conditioning system, designed primarily for humidity control, lowers the water content of the air to the predetermined level. Temperature control is accomplished during the summer by air-cooled refrigeration units and during the winter by steam radiation.

After determination of the proper foot-candle requirements for lighting, over-all illumination was installed. This was coordinated with press unit illumination, all tubes being of the color-corrected type, approaching the color temperature of the north sky.

For absolute light sources equivalent to the north sky, a high-fidelity matching booth was installed. Ceiling and wall paint were chosen to blend harmoniously with the over-all lighting system. The end result was the establishment of a daylight system usable 24 hours a day.

Choice of presses was guided by size as well as technical requirements. The present presses can handle sheet sizes from 3x5 inches to 23x29 inches. Roll-

(Turn to page 101)

at Once

mate objective was a multisplit press, and the operation of the split was one that would require the greatest precision, then the presses would have to have special features.

Since the delivered sheets would bear a multiplicity of freshly printed colors demanding all of the pressman's attention, ease of operation was a prerequisite. As for the size of the press, this would have to be governed by the limits of human capacity.

Projecting the requirements of the split-fountain was not simple. The fountain could not be operated as a separate entity, but rather it would have to work as one component of a complicated system. There had to be a working relationship between it, the press, the rollers, the ink, the paper and the plates.

It had to be designed so that the rollers could lay down perfectly distributed bands of color as close as a quarter-of-an-inch.

It had to be sensitive enough to respond to the operator's touch, yet stable enough to maintain a uniform

Pantone's color matching and proofing department makes some inks to specifications; it also mixes commercial inks according to recorded formulas.

Pantone technicians check printed colors with samples in their color file. Pantone's library contains more than 2,000 indexed color swatches.



Techniques and materials that will dominate magazine printing in the 1970's are those in use today by most advanced printers and publishers. Transition of magazine printing from letterpress to web offset is gaining ground after several years of patient and costly experimentation.



BY HYMAN SAFRAN

Hyman Safran is president of Safran Printing Co., the country's largest web offset printers. He and his brother, David, took over management of the company, then a small letterpress shop, upon the death of their father in 1932. Mr. Safran is also vice-president of the Rotary Manifold Forms Corp. of Detroit, a director of the Printing Industry of America, and a former president of its Web Offset Section

SINCE the end of World War II, the printing industry has undergone a revolution that is not apparent but nevertheless very real. Color printing has progressed faster in the past 15 years than in all the years from 1946 back to Gutenberg.

In 1950 the *National Geographic* magazine was printed in sheets on color presses at speeds of about 4,000 per hour. These presses printed one side, then the sheets had to be run through the press on the reverse side, and then delivered to folding machines before being bound into books. Today, *National Geographic* is printed from a roll of paper at speeds of more than 20,000 complete folded color sections per hour ready for binding, and the magazine's traditionally high quality standards have been maintained.

That is a 10-fold increase in printing and folding speeds in 10 years. But the significant point is this: This dramatic advance at *National Geographic* was not really the result of anything new. Rather, it was the utilization and bold application of existing design.

The very presses which have made possible this enormous increase in productivity had not only been designed 10 years earlier, but prototypes were actually in operation before 1950.

In short, there is a "technical lag" of about 10 years in the industry.

The techniques that will be commonplace in magazine printing and publishing in the 1970's are already here today and are in their early stages of development.

There are still only three basic printing processes: Letterpress, which is the oldest and prints from a raised image—a relief plate. Lithography prints from images that are flat. Gravure is the opposite of letterpress and prints from an image that is depressed in a plate.

All three processes can be produced on presses that print from sheets or from rolls of paper. The sheet-fed presses in all three processes are generally slower and more versatile while the web-fed presses are faster and less versatile. No one printing process is ideal for all types of work. Each has its advantages and disadvantages for a particular publication or type of product. Each is certain to survive in the publication field.

I would like to venture four predictions about the pattern that will prevail in magazine printing and publishing in the 1970's.

Prediction No. 1

We believe that web-fed printing will make further inroads on sheet-fed presses in all three major processes. Printing from a roll will become dominant process in publication work, even

in business magazines with runs as short as 25,000.

Prediction No. 2

We believe that consumer magazines will be produced by a variety of specialized roll-fed presses. This technique is employed today in the multi-million circulation field and will be more common tomorrow throughout the consumer magazine field. For instance, there will be a large one-color or two-color press designed to deliver multipage, lightweight paper sections. There will be a small five-color or six-color press to run covers and inserts on special stock, and there will be an intermediate size five-color or six-color press to run larger color sections for editorial or advertising on still another variety of paper stock.

Prediction No. 3

We believe that large consumer magazines will be produced in several plants. Again, this method is in use today for large weeklies but will become more common even for monthly publications for the three reasons that follow:

(a) Expanding population is bound to increase circulation.

(b) Advertisers will insist on area distribution. This has been called "Magazone" advertising.

What Will Magazine Printing Be by 1970?

This article has been adapted from a talk which Mr. Safran presented at the Magazine Publishers Association Conference in New York City Sept. 19.

(c) Continuing deterioration of railroad and postal services will make it necessary to deposit mail at several locations simultaneously.

This branch plant movement will hasten the adoption of new printing methods to accommodate these new trends.

Prediction No. 4

We believe that web offset will continue to grow at a far faster rate than either letterpress or gravure, primarily because of its versatility. The web offset process can reproduce letterpress plates, film negatives, cold type, art work and even continuous-tone gravure positives. Any of these originals may be enlarged or reduced more economically by offset than by any other method.

Web offset can print on any paper stock from rough-finish newsprint to the high-finish gloss enamels, and in weights from 32[°] to 80[°], and can reproduce color beautifully. Plates and makeready for web offset are much less costly and less time consuming, especially in color printing, than for web letterpress or gravure.

Offset has a distinct cost advantage in converting plates from film negatives, which are, of course, the ideal form of copy for air shipment or wireless transmission to branch plants.

It certainly takes no crystal ball to make these predictions because they are only an extension of what is happening today.

With all this new equipment presently designed, why then has the printing industry not progressed faster? It seems to me that the fault lies primarily with the printer and secondarily with his customer.

The printing industry spends 1/100th as much on research as the average of all American industry.

In 1958 Mel Most in his article in *Barron's Financial Weekly*, said this: "Research expenditures by printers average only 17¢ per \$1,000 in sales compared to a national industrial average of \$20."

That word "research" often conjures up nightmares of high-priced scientists in laboratories on blue sky projects at ruinous costs.

Yet, this research lag in the printing industry really has two aspects. One is basic research, the development of new materials, processes, equipment. Admittedly, it is expensive. The other is applied research, or, as I prefer to call it, "live testing." This is the process of testing a new technique or material in

A battery of five-color, heat-set, web offset presses like this one has helped make Safran Printing Co. a major producer of publications.

Four Predictions For Magazine Printing by 1970

- 1 Web-fed printing will make further inroads on sheet-fed presses in all three major processes.
- 2 Consumer magazines will be produced by a variety of specialized roll-fed presses.
- 3 Large consumer magazines will be produced in several plants for three reasons.
- 4 Web offset will continue to grow at a far faster rate than either letterpress or gravure, primarily because of its versatility.

For amplification of these predictions by Hyman Safran of the Safran Printing Co., Detroit, largest web offset printers in the United States, read the accompanying article.

an actual publication run. This is the phase of research in which publishers must also figure. Its costs are relatively small—investment in executive time, paper waste, and risk of delay, disappointment, and one higher printing bill. But these are research costs which publishers must be prepared to assume if they intend to survive in an economy in which magazines compete not only with each other but with other media.

Progress can never be stopped, but it certainly can be slowed up. Developments can come much faster if publishers work together with their printers as a team to solve mutual problems. One publisher working with his printer can commit one small section of his magazine to a live test with minimal risks at modest cost and enjoy the permanent benefits.

There are still a lot of areas that need basic research dollars badly. For instance, we need a good color proof press for offset. We also need to en-

courage the use of electronic color scanners. With proper development, we should soon be able to buy color-corrected screened film for about \$200 a page, instead of \$600 a page. We should spend more money studying better ways of making corrections on film. This particular problem has hampered the development of cold type for a number of years.

There is a growing need today for a maximum-uniformity, minimum-cost lightweight paper. Machine-coated paper was developed primarily to meet the needs of the letterpress industry. As the basic weight drops under economic pressure from 60[°] to 50[°] to 40[°], there is a steady decline in the quality potential available for color printing. The clay coating which adds smoothness and gloss to the base stock adds nothing to the strength of the sheet but constitutes 30% of the weight in the 40[°] paper.

(Turn to page 124)



How to Handle Stock

on Flat-Bed Cutters

BY F. N. BURT



This angle bracket enables operators to hold stock safely. The button in the handle replaces one of the cutter's operating buttons

Cutter operators claim they can't use two-handed controls and still cut narrow stock accurately. Here's a device that is designed to give them "three hands."

"WE CAN'T USE a two-hand control all the time. We must let the operator hold narrow work with one hand and run the cutter with the other hand." This is the flimsy excuse some supervisors use to rationalize allowing an unsafe practice on flat-bed guillotine cutters.

At one time flat-bed guillotine cutters, recognized as perhaps the most dangerous of all industrial machines, did present a problem in controlling the cutter and holding stock at the same time.

Progress has been made over the last few years which finally makes it ridiculous to accept such fallacy as fact.

The first step of progress has been to replace levers and cranks with easy-to-operate control buttons.

The second is to change the way the cutter operates, so that the operator must hold the buttons actuated during the entire downstroke of the knife. If either button is released while the knife is traveling down, the cutter is stopped immediately. This, in itself, presented two wonderful improvements. First, the operator was doing less work. It reduced his fatigue over an eight-hour work shift and increased his productivity. Safety was also improved because he no longer could get hurt making an impulsive grab under the knife after the cutter was in motion.

The new system allows the cutter to travel back to the top of the stroke automatically once the knife hits the

stick. The operator is thus freed for productive motion, such as clearing scrap, during the upstroke.

The stock is protected against an unexpected second stroke because the knife always stops at the top, even if the operator holds the control buttons too long (which isn't likely. Who has operators so ambitious?)

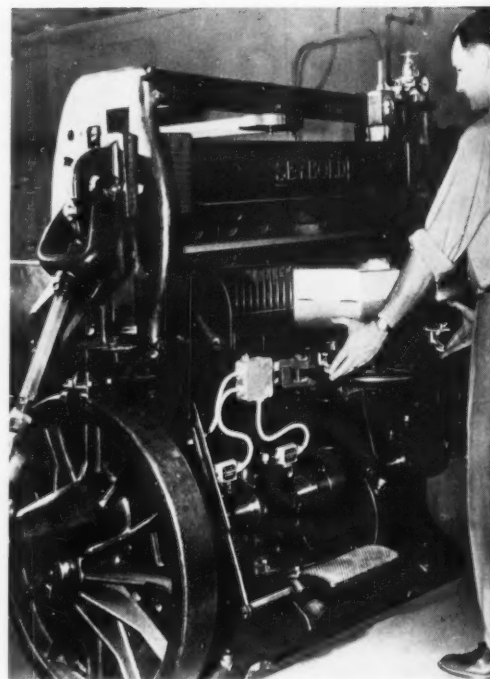
Safety men agree that the new electric system of operating a paper cutter is the best from both production and safety standpoints.

However, the old problem of holding narrow stock interferes with the application of good logical reasoning or positive insistence that all cutters be converted to the new system.

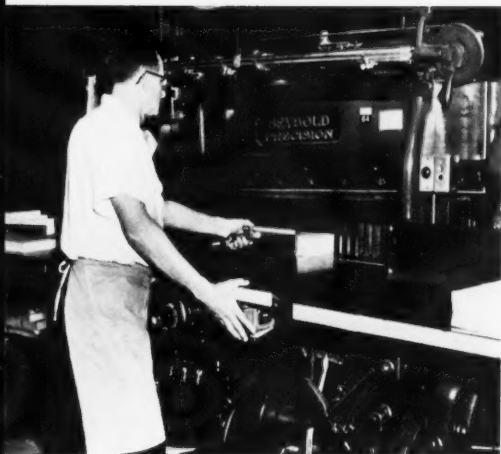
Recently, an angle bracket was put into use in one of the country's leading ticket producers. This bracket was simply a right-angle device with a handle on it which allowed the operator to hold the front edge of the narrow work with the bracket while his hand was the length of the handle away from the knife.

The simple trick which makes it successful is that there is an electric switch in the handle which takes the place of one of the regular control buttons, usually located under the front table.

With this kind of bracket the operator retains two-hand control of the cutter under the system described above. However, he always has complete control of the pile of narrow work. The



The electric system of operating a cutter is safe and easy. Levers and cranks are replaced with buttons requiring use of both hands. Releasing either button during cutting instantly stops the blade.



ticket producer mentioned above actually was controlling prenumbered piles of tickets successfully.

Angle brackets have been made for various uses and a variety of lengths from eight inches to 40 inches long, and have at last taken down the barrier which has been too long accepted as a reason for not using a safe system

of cutting stock with a two-hand, flat-bed cutter.

If your flat-bed cutters are still being operated in a dangerous manner because "the operator needs three hands," you need no longer continue your search for three-handed operators. The electric system described is available on the market.

The angle bracket is particularly useful with narrow stock which must be held during cutting to prevent it from falling over.

Paper Check List for Planning Printing

You can save time, money, and trouble, and be reminded of things you might forget if you consider the points listed here.

Adapted from an article in Papyrus.

A QUICK CHECK of this check list for the best use of paper when planning printing may save time, money, and trouble. The list may remind you of things that are easily forgotten.

Consider the purpose of the printed piece. How long should it last? Is it for a quick-message throw-away or for a permanent record? How will it be handled, by whom and how much; by servicemen with soiled hands, constantly by stock-keepers, for reference by purchasing agents, frequently by ledger-keepers, just as a reminder, as a catalog, or for correspondence?

Cheaper papers are made for short life. Today's blends of premium pulp give long paper life; once rag content was the only criterion for paper longevity. Durability may be much more important than cost alone.

Strength or printability? Bags, tags, ledgers, wrapping, envelopes, and similar items usually require strong paper which has less printability. The use of bleach kraft can improve their appearance. Consider which is more important to your customer's needs and to what extent: paper strength or printing quality.

Folding. Will there be one, two, or more folds? Will the paper be flexed or unfolded often? Will it stand up at the folds? Will it crack and mar the printing?

Foldability has been especially developed in some paper grades. Consider these grades and remember that all papers have a grain. Folding should be with the grain (parallel to it). Grain direction is important for trouble-free

press running and folding. Careful planning may avoid costly creasing and scoring.

Opacity; that's the ability of paper to hide printing on its other side or on the next sheet. Is the stock too light for the opacity desired? Is the grade too transparent? Will strike-through or show-through occur?

Lightweight papers will have more opacity when coated. Lack of opacity reduces contrast and printing quality.

Surface finish and texture warrant careful consideration. Is coated paper required? Has it the quality you desire? Is it pleasing to the eye? What texture is needed, especially for covers? Should the paper be roughened, patterned or smooth? Will small type be used, line drawings required, or coarse or fine screens? Are solid tints required? Will it soil too easily for its purpose? Will it take pen or pencil if required?

Supercalendered (SC) paper has a smooth glossy finish. Machine finish (MF) paper provides even texture. Smooth paper requires a thinner ink film and produces greater sharpness and clarity.

How will grade, weight, thickness, bulk, and density affect the printing? Is the stock too heavy or is it too light? Does it increase costs needlessly? Is it too elaborate, too cheap, or is it attractive and suitable? Does it cause higher postage or shipping costs? Must it be sufficiently heavy for a return postal card?

Is colored paper better for the purpose? How will it affect costs, alter the color of inks, or reduce readability?

Will the color provide a suitable tint for halftones, add more power to the message, and attract favorable attention? Will it replace a supporting color? How do reverse cuts show upon it? Is it too dark for contrast? Will colored ink improve the readability?

Many paper grades come in enough variety of colors to satisfy all needs for colored identification of office records, for personal preference, or to enhance artistic design and thereby improve mailing pieces.

Would embossed paper be desirable? Paper with finishes such as Linen, Homespun, Rippletone, etc., add character to paper and give a third dimension effect.

Other check points might include the following:

Is a high gloss paper desirable? It produces the best tone and color values but reduces readability.

Is there sufficient contrast? Low contrast between ink and paper diminishes detail, reduces sparkle and clarity.

Is the brightness uniform? Variations in brightness reduce quality and are especially noticeable in large halftone tints.

Is the printing sized right? Does it cut without waste from stocked sizes? Is it laid out so the grain is in the right direction for folding? Can two or more jobs be run together on a larger sheet? Will the quantity warrant running two or more up? What printing process is most suitable for the job to be done?

Odd-sized jobs lead to waste of paper. Special mill runs require more time than the use of stocked sizes.

Part II

HOW TO FIND New and Profitable Business

BY CARELTON H. CUMMINGS

OUR FIRM, Herbeck & Held Printing Co., Pittsburgh, conducted a study of its potential and its market to answer the question, "Where are we?" It's true we analyzed only our present business and customers. But even this elementary study dug up some facts that enabled sales to make definite recommendations to management that involved some really basic changes in strategy procedure and equipment purchases.

For instance, in our attempt to step up our quality in our offset division, it became evident that some of our presses could stand replacement. I repeat a statement that I made a short time back; I do *not* recommend that a similar procedure is the recommended one for any other printer.

The breakdown of classifications of printing that I gave you was not complete even so far as we were concerned. I doubt if the same one would adequately fit any other printer. But I do know that the study has started to work for us—it might work for you.

How many of you think your company has proper recognition? I'm sure each and every one of us would say we have the right kind of recognition with our existing accounts. I'm sure each of our companies has an advertising program, but is it the kind of advertising program that fits in with the marketing goals we have set, and the kind of potential new accounts we are after.

This advertising program must create an image of you to your present accounts, an image that brings the response: "I'm more positive than ever we are right in placing the bulk of our printing requirements in the hands of this capable printer."

To the potential account who receives your advertising, you get recognition; recognition that your's must be a good company, for you send out material that shows the type of work you do, the type of material that shows your integrity, your standing in the business community, the type of material that causes people to speak well of you.

Our company's advertising program is planned and designed to do just that.

We depend on it to help develop new accounts, to create a recognition that helps open the door to our sales representatives, and create a favorable sales climate for our company.

We can't do as much as we'd like to do, for we have a predetermined budget which is translated into a flexible plan in either late November or early December. I purposely use the word "flexible," because part of our program each year involves the use of products of our presses that are unusual, not only from a quality printing angle, but for the use for which they were conceived, designed, and printed.

When such a piece is started in production, we get permission from the customer to make an overrun for our own use, and fit it into our mailing schedule sometime later in the year. It is inadvisable to advertise unless you have a planned program that helps you reach your predetermined goal.

In our theory of advertising, the people we try to reach and influence fall into three main categories. First, there are the top men in companies, those almost impossible to reach with personal calls. Yet, today, with printing budgets running, in many cases, well into six figures, they are interested in printing sources.

Second, there is another segment of our list, sales managers, account executives in agencies—all men who might be interested in the uses and results of printing, and, while not actually placing orders, can influence the printer to whom an order might go.

The third and last division is comprised of those people who actually place printing orders. An advertising program is a "must" in your plans.

We must never underestimate the importance of advertising and promotion in our customer's own marketing plans. Management is going to become even more advertising-conscious simply because it has to. But, in this increased awareness of the importance of advertising, remember that these same clients are demanding more and more to know the effectiveness of their advertising.

The smaller the advertising budget, the more effective it must be. You must get a greater advertising dollar value, the lower your budget. Your clients must be sure that their limited advertising dollars are buying the best possible ideas and best possible audience for their investment.

We must learn and be aware of the importance of direct mail to our ultimate client. How does it stack up against competitive media? If we can't offer something better in our product, then why buy from us? Customer service builds customer loyalty!

We have clearly established the necessity of knowing where you are now, and knowing what you have to sell. We have also discussed at some length the importance of knowing your present market. These three facts must be put together so that you know where you are now in relation to your present market. We have suggested setting a goal; in other words, knowing your potential future market. In looking at this goal, and looking at what you have to sell now, how does this stack up against your future potential market?

How many times have your salesmen come to you and said, "Our prices are too high!" How often have you said it yourself to your estimating and production departments, emphasizing the need for closer cost controls and better production methods?

Anybody can sell on price. If you want to join the throng, get rid of most of your sales force, cut out your service and sell on price—which will quickly assure yourself of a certain death in the printing industry.

When you lose business because of competitive pricing, do you make excuses, or do you honestly try to evaluate all of the factors involved and, having set up a market potential, put forth a consolidated effort to do a better and more complete job?

Another factor is involved which is a basic problem for the sales force, that of internal communications. Undoubtedly, you have heard more about communications in the past five years than you have heard in the past 20 years

prior to that time. This problem is a problem of communications internally within our own organizations.

The communication between management, sales, production, and research, if you have it, is an extremely vital one. The development of better methods, processes, etc., has to be the result of close liaison between management, sales, research and production.

Sales effectiveness is measured by our ability to communicate, and we say we are well aware of the problems of communications. But I repeat, do we

ucts and services are becoming better informed every day.

Finding new and profitable business depends on as complete a knowledge as possible of your present type of printing—your limitations as well as your capabilities. This means a complete knowledge of your present accounts, a complete knowledge of your possible new accounts, and a complete knowledge of new uses for your printed product.

When you have decided on new printed products, how do you get this

ment so that you will have a profit?

Last year, as a result of a market analysis, we started a new service—setting of type where no actual printing would be involved, commonly known as advertising typography. We backed this endeavor with a planned campaign of direct-mail pieces, telling in addition to our story, a story of type.

The new department was well off the ground in about six months. In addition, this added a considerable amount of typography to our already sizeable composing room. Our sales operation on this phase of our business is completely separate from the sales operation of our printing business.

Entirely aside from the other duties of a sales manager—market analysis, a study of individual accounts and a constant seeking of new, profitable business, is the constant control and education of the men who make up the sales department. We use three main channels in this constant endeavor.

First, we are always represented in the sales courses offered by the printing industry of Pittsburgh and the Pittsburgh Advertising Club through the Carnegie Institute of Technology.

Secondly, each salesman receives daily a sample of selected jobs which might prove of interest to one or more of his customers. Those samples which have a particular sales story, either of end use or unusual production, reach his desk with a memo explaining the unusual feature or features.

Third, sales meetings. We meet every Monday morning, earlier than the usual starting time, and take up specific sales problems, many of them previously suggested by one of the men. In this meeting, we try to get answers to the problem, preferably from the group, rather than from me or our president, who makes every effort to sit in with the group.

In addition, we hold a monthly evening meeting, which is always a group participation affair. We are planning on supplementing this sales program by taking PIA's new course in selling printing.

In these meetings, I am eternally amazed at how much knowledge and know-how we have in the minds and experience of different men, and how willing they are to share, if given the opportunity. Even the old-timers tell me they learn; and the younger men literally eat it up and go out and practice what they learn.

The purpose of this article is to bring about profit, but I'd like to caution all of you on one point. Profits don't just happen! They are a result of good analysis, good planning, good organization, good forecasting, good follow-through, and last but not least, good management.

The REASON WHY!

4 BEN GRANGER

THERE is a reason why there is such a wide variation in printing prices. Inks cost from 75c to \$5.00 per pound. Paper costs from 15c to 75c per pound. Workmen are paid \$1.50 to \$3.00 per hour.

Other commodities have a wide range of prices . . . all of which are based on quality. Shoes can be bought at prices from \$10.00 to \$30.00 per pair; a suit of clothes may cost from \$50.00 to \$200.00.

Some printing plants do work of low quality . . . Some do a medium grade of work . . . Others do the better class of printing. The price depends on the quality of the printing . . . Which class of printing will best serve YOUR needs?

Experienced buyers of printing have found it economical to select an established printer, and to consult him regarding the quality of materials and workmanship best suited to each particular job.

You are judged by the quality of your literature. Poorly planned, carelessly printed literature will create an unfavorable impression. You must have something unusually attractive . . . something that has character and eye appeal. Your literature is your personal representative, and should have the same careful attention as that given your best salesman.

This full-page display appeared in house publication of St. Petersburg (Fla.) Printing Co.

get the word across at all levels of selling? To our own sales managers and salesmen? To our own production, estimating, and manufacturing people? To our customers and their salesmen? And do we get across to the consumers who are exposed to our customer's advertising and who buy their products?

We must not only evaluate markets, but be willing to accelerate and expand those markets. Remember, the individuals in companies who buy your prod-

information to your customers and potential customers in as efficient a manner as possible? How do you train your salesmen to market them properly? Can you sell them to existing customers, or must you develop new markets for them?

When you add new equipment, do you just add it because you think you need it, or have you analyzed your market so you know how long it will take to sell the product of that equip-

Striptype Process

Speeds Hot Metal Ad Composition

Hot-metal composing rooms can compete with photocomposition makeup by using an ingenious method developed at the Newsday plant in Long Island.

BY ALLAN M. WOODS, Production Manager, Newsday, Garden City, N.Y.,
as explained to visitors at a production conference held by the American Newspaper Publishers Association.

FOR ALMOST THREE YEARS, the production team at *Newsday* has been seeking to develop a means of combining the advantages of photocomposition with the advantages of the conventional hot metal process. We were motivated by a desire to find the best possible way of using our present equipment and skills to meet the rising tide of costs. We did not want to undertake the huge capital expenditure necessary for photocomposition until we had exhausted all of the possibilities available with present equipment.

From this work has finally evolved a complete, new technique for the hand composition of display ads. This new means is not offered as a competitor to photocomposition. In this industry we have a bad habit of grasping at some

new gadget as being the solution to all of our problems. We seem to see things as either black or white, with no shades in between. I hope we will not fall into the same trap in this case.

What we have is simply a new way of making up display ads. It will be useful in any composing room. Doubtless it will find its place alongside other methods and other processes.

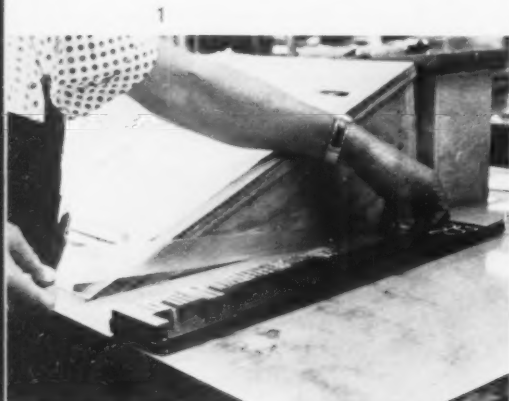
We know that some ads can be made up more quickly using this new process than with the old; but we also know that some ads can be made up better the old way. It is likely that photocomposition will be better for some.

It begins to look to me as though there is a place in our composing rooms for all three processes—that no one method is entirely satisfactory.

The immediate advantage of the *Newsday* Striptype process is that it offers a means of making a gain with a very small capital investment. All you need is a stripping saw and some special adhesives, and you are in business. If you add a light table and some plastic sheets, you can do better. Step by step, you can move into this process with a minimum of difficulty and no gamble.

The skills required for this work are easily learned by anyone. For a printer it is no problem at all; he can learn the new way in a few minutes and in a couple of days will be showing you the right way to do the work.

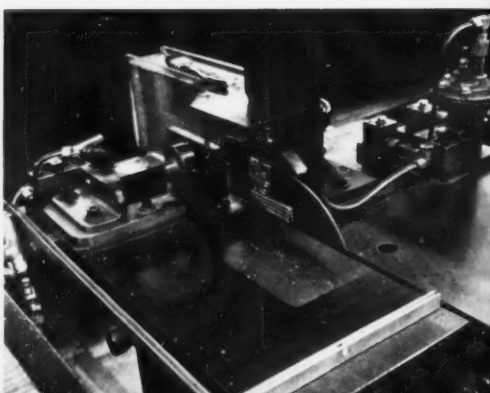
Basically, the process consists of stripping the face from groups of type slugs which have previously been



1. The Striptype process begins with transparent tape placed on a galley of type.

2. Next, the type is separated into groups, each about two inches deep.

3. The groups of type are stripped (the tops cut off) on a rotary saw.



spaced out according to the layout, and then pasting the lines down on base material which has been coated with adhesive of one kind or another. No engraving is required. You use the same type slugs, the same engravings and flat casts you now use, although the flat casts are shaved to engraving thickness.

The first step in the Striptype process requires the compositor to place a single sheet of adhesive tape over the face of a galley of type which has all been spaced out as shown in Figure 1. This galley of type is then separated into segments of about 2 inches each (Figure 2). This is accomplished by merely slitting the tape with a razor blade.

The type is then ready to be stripped on our Hammond Glider saw. This saw is a regular Hammond Glider which we have equipped with a pneumatic holding arrangement of our own design. The saw will strip about two inches of type at a time, which is the reason why the galley type is separated into segments. Figure 3 shows a group of type in the process of being stripped on the saw, and Figure 4 shows a complete galley of type after stripping.

The next step is makeup. A sheet of plexiglass about 1/4-inch thick is used as a base for making up the page. Figure 5 shows the plexiglass makeup base which has been placed over the layout sheet on a light table. The plexiglass is transparent; therefore, the layout sheet is visible.

A sheet of double-back tape is applied to the plexiglass (Figure 6), and the compositor is then ready to make up the page.

Figure 7 shows a full page ad in the process of being made up. It should be remembered that the tape which was first applied to the type when it was in the galley is still on the type acting to hold it with the spacing material.

The gadget shown in the compositor's hand is called a skyhook. The sky-

hook is merely a piece of plexiglass which has been flattened and angled on one end and the flat surface coated on one side with Plate-tak. This gadget provides the makeup man with an excellent tool for picking up groups of stripped type.

The Elrod border boxes shown in this ad were assembled by using another gadget invented at *Newsday*. This is the welding machine shown in Figure 8. It is simply an induction welding device and a jig for holding the sides of the box at right angles. No solder or flux is used. The soldering tip is merely rubbed along the joints of the mitered corner, and the metal is welded together.

Figure 9 shows the completed ad. The tape has been removed from the face of the type and the made-up page can now be placed on a thicker sheet of plexiglass or other base material to bring it up to type high and run through the proof press and mat roller in the usual manner.

4. Stripped type is returned to the galley.

5. A layout sheet is placed between 1/4-inch sheet of plexiglass makeup base and a light table.

6. Double-back tape is applied to the plexiglass.

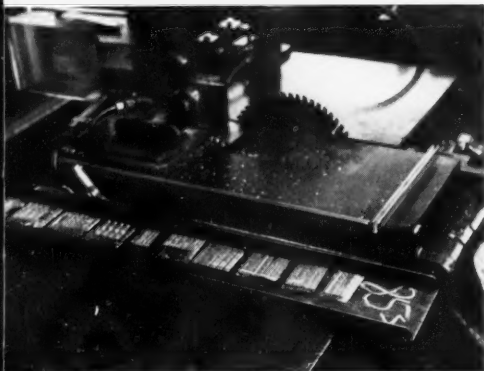
7. A full page ad is made up by placing the stripped type in position on the tape.

8. Elrod border boxes are welded at the corners with a simple welding device invented at *Newsday*.

9. The ad, made up by the Striptype process, is completed.



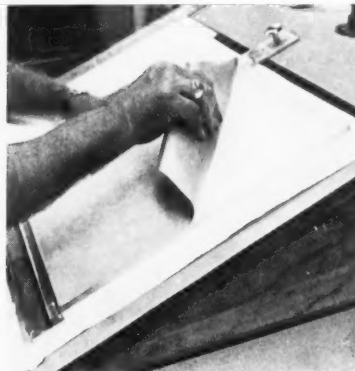
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5



6



BY CHARLES W. LATHAM
Offset Editor
INLAND PRINTER / *American Lithographer*

Do You Have the Instruments Lithography Requires?

Instruments for measurement and control, many of them simple devices, have helped change lithography from a manual art to a major industry.



Gradations on the stem of a hydrometer show the density of liquids, often an indication of the amount of solids dissolved in a solution.

IT IS TRUE that we had lithography before the general use of instruments, and much of it was very beautifully done. But it required long years filled with mistakes to train a man, and it took as many as 10 colors to turn out a quality job. The job could not then be duplicated. Lithography was a matter of skill and good judgment, not measurement.

It would have remained a hand art if it were not for measurement and control. In some respects, it is still just emerging to the point where its controlling factors can be understood and measured.

Even such a common instrument as the thermometer has uses in lithography. When testing specific gravity we must know the temperature of the liquid. Platemaking chemicals, though not as critical as formerly, can be better controlled and their action standardized with thermometers. Temperature is an important item in the whirler because it affects the rate of drying. Some coatings age rapidly in high temperatures and, of course, temperature is necessary to comfort.

The temperature of ink on the press has an effect upon its working quality. On some web presses it is possible to cool the inking system by running water through the steels. Ink drying is affected by the temperature of the air and the paper; in fact, most webs have drying ovens. Fountain solutions, too, are affected by temperature, and when

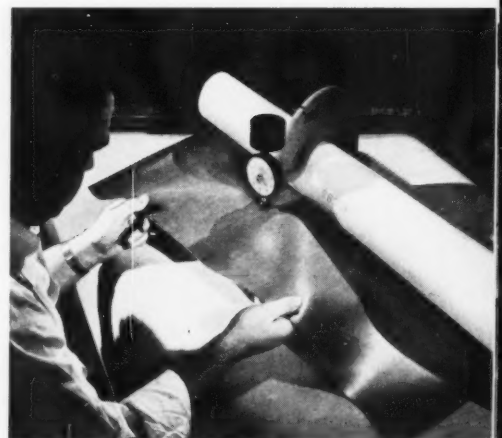
recirculating systems are more common, we may see temperature control incorporated into them. Of course, temperature control is very important in the camera darkroom.

Air-conditioning equipment that is not properly engineered often reduces temperature too far in order to control humidity. A well-designed machine will put some of the compressor and condenser heat back into the air.

If a plant is not air conditioned, the humidity should be known in every department where paper is found and where air moisture is important. Such gauges may be necessary even if the plant is air conditioned if there is a question regarding the uniformity of moisture.

Controlled humidity is important in paper performance, ink drying, platemaking, dark reaction, dampening control, static, etc. It is also important to health and comfort. Gauges for measuring humidity can be very simple and inexpensive. These consist of what is called "wet and dry bulb" thermometers—two matched thermometers placed side by side, one having a wick that encases a bulb that is wetted with water. As the water evaporates from the wick it cools the bulb, so one thermometer has a lower reading than the other. The greater the difference, the dryer the air.

Other devices use hair or membrane to actuate a dial gauge, as in the paper sword, or to throw a switch on humidity.



A blanket thickness gauge, developed by the Lithographic Technical Foundation, gives accurate blanket thickness, which an ordinary machinist's micrometer can not do.

Photographs courtesy of Lithographic Technical Foundation

A battery-operated meter tests the pH value of fountain solution.



fiers. Of course, there is a master gauge for controlling all well-engineered air-conditioning equipment, and there are humidity recorders that show graphically the condition throughout a 24-hour period.

Nearly every business firm requires weighing instruments. In the lithographic plant, a large platform scale is needed at the receiving and shipping point.

The ink room needs an accurate scale or two for weighing out the corrected amount of driers and ink extenders so that they may adhere to strict formulas. This is especially important when color matching is done by the formula method.

The photographer needs delicate scales to weigh dry materials and so does the platemaker. The man in charge of paper may need a special scale for determining basis weights.

Although large amounts of liquids may be measured in pint, quart, or gallon measures, many lithographic solutions require graduates. There should be several sizes available wherever necessary. It is time consuming to measure out 20 ozs. in a 2-oz. graduate. And it is very poor practice to try to measure out $\frac{1}{2}$ oz. in a 16-oz. graduate.

When it is important to be accurate in measuring small amounts of liquid, a small graduate of high quality must be used. The flat-bottomed type with the markings cast into the glass are seldom accurate. Tapered graduates with marks scratched in are apt to be more accurate if made by a reliable firm.

The density of a liquid, in general terms, is the weight of a given volume of the liquid. Density is often a valuable indication of the amount of solids dissolved in a solution if the nature of the solids is known. After weighing out a dry chemical with a scale and dissolving it in a measured volume of the liquid, the solution can be checked for density in one of several ways. The most convenient method and one that is accurate enough for lithographic work, is to use a hydrometer.

A hydrometer is usually a hollow glass bulb with a long, hollow tube or stem at the top and with a weight at the bottom. The instrument is closed and watertight at both ends. On or in the stem is a scale with graduations and numbers that indicate density values. When the hydrometer is placed in a liquid it floats upright with the stem protruding from the surface of the liquid. The lower the density of the liquid, the farther the hydrometer sinks. The density of the liquid, therefore, is indicated by the liquid level as read in relation to the scale on the hydrometer stem.

In pressrooms where gum arabic is mixed for use in fountain solutions and for gumming plates, the hydrometer is indispensable. It is necessary to know the solids content of the gum in order to obtain uniformity. A Baumé reading of 10 to 12° B. is the best average solution for gum arabic if gum streaks on plates are to be avoided.

Density measurement is also important in the camera and plate departments, and the hydrometer is one of the measuring devices.

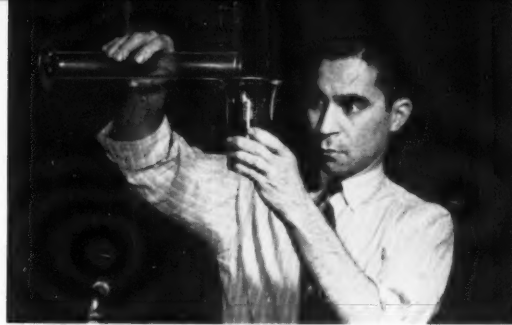
No one in a litho plant who has anything to do with examining sheets can do this job without a magnifier. And this also applies to those who are learning the business. Every pressman, platemaker, and cameraman as well as his assistants needs good magnifying equipment. Ten-power glasses with a large flat field are good for examining many things such as register marks, grains, vacuum frame contact, etc. But to examine the quality of halftone dots, a 40x or 50x glass should be used.

Pressmen and quality-control men must look for little indications of trouble such as water holes in dots, squashed dots, and feather edges. They must look at the construction of paper surface and particles that form hickies, and this requires a powerful glass. Glasses of 50x magnification cost from \$3.50 to \$100. Only laboratory technicians need the more expensive types. The pressman may use an inexpensive pen type.

Micrometers are used to test thickness to the thousandth of an inch. In lithography they are used mainly for checking blankets, plates, and paper, but occasionally there may be other uses. Three types are used in the pressroom. A regular machinist's mike may be used for plates and paper. A soft-materials mike is the one that pressmen should use on blankets. This has wide anvils, a deep throat, and ratchet adjustment. Machinist's mikes do not give consistent readings on blankets. The third type is called a blanket thickness gauge and is used by the foreman whenever a blanket is suspected of being beyond reasonable limits of thickness variation. This gauge can test any area of any size blanket.

Every pressman and every apprentice pressman must have a machinist's micrometer, know how to use it, and check his plates and paper whenever necessary. Every press should be equipped with a soft materials micrometer, and every pressroom of any size can use a blanket gauge.

The thickness of the ink film on rollers, together with the appearance of sheets, tells how a press is working. For instance, if the print seems light but the ink film is thick, it indicates excess water in the ink, and it proves



Graduates are a necessity for measuring chemicals used in lithography.

that adding more ink will not make the print stronger. In such a case the ink is waterlogged, piling, or caked on the rollers. The remedy is to wash up the press, re-etch the plate, and cut down on the water.

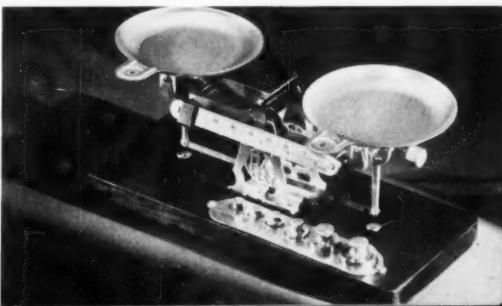
An ink-thickness gauge consists of a small wheel with thin-rims and an eccentric center. When held against a steel, the ink will adhere to a certain amount of the eccentric center, depending upon its thickness. With practice and experience, certain press conditions can be determined, and then corrected.

There are few things that can cause more trouble than an improperly packed press. It can cause streaks, slur, blinding, squash, walk-off, worn plates, poor water and ink control, and gray printing, to mention only a few problems. Improper packing generally stems from carelessness, mistakes, and accidents. If blankets are miked with the wrong micrometer, it can happen. If someone assumes he has two 0.003-inch packing sheets and they measure 0.004 inch, it can happen. If the plate is miked carelessly or if any of the several micrometer readings are read incorrectly, there will be trouble. There is also the calculation of the several thicknesses and the undercut to consider. Mistakes are easily made here, especially if figuring is done mentally.

The packing gauge was designed to double check all of these possible errors after the cylinders are packed, and to test quickly for cylinder diameter changes caused by air being squeezed out during the run or by blanket swell. These gauges are available in two general types. One is preferred by research men for making certain tests. It has two parallel surfaces and is aligned on the plate or blanket by careful feeling for the slot between the parallels. A bar is placed in guides, first one way and then the other to check axial alignment. Then the dial is turned to zero and the gauge is calibrated. Next the

(Turn to page 122)

A balance is a simple but essential measuring device for driers, dopes, etc.



He Had a Cranny for an Office and Million-Dollar Schemes



BY IRL KORSEN as told to John M. Trytten

Irl Korsen is coöwner of Eureka Press, Los Angeles, which recently acquired the former Angelus Press, also of Los Angeles. Mr. Korsen holds executive posts with the Education Council of the Graphic Arts, Printing Industry of America, and the National Scholarship Trust Fund of the Graphic Arts. He has also been president of Printing Industry of Los Angeles, California Packaging Club, and Junior Executives of Los Angeles.

SEVERAL YEARS AGO, my sales schedule began with a call each morning on a large advertising agency. The firm's major art source was located in the same building. So, as a sort of production expeditor for the agency, I had daily contact with the art service as well.

One morning the art service production man told me another tenant in the building had wandered into their office and asked them to recommend a good printer, one who could produce vast quantities of printing. He had recommended us. I went up to this man's office and found a one-room affair with no secretary and nobody home. I left my card and forgot about it until the next day. The next day the same thing happened, and the next, and the next.

Each morning the artists would say that the potential customer had come down the previous afternoon and asked for me. I was beginning to think the whole thing was a joke. I wasn't too excited about it anyway because of the small size of his office.

Finally Mr. X called me one afternoon and asked when we could get together. I explained I was in the building every morning and that it was very difficult for me to get out there at any other time.

He explained that at the present time he was winding up a lot of "big deals" and that he was available only in the afternoon. He sounded like a man with very large ideas, mostly about himself. I agreed, however, to rearrange my schedule the following day and talk with him in the afternoon.

Immediately on entering his office I was sure I had wasted my time, but since I was already there, I decided to relax and answer his questions.

He had apparently nothing concrete to talk about, and seemed to want an education in printing. "How much would 500,000 32-page books in full

color cost?" . . . "What about the cost of forms necessary to start a bank?" He went on and on, and because he was so absolutely ridiculous, I was beginning to enjoy it. He said he was starting a bank, a premium company, and a finance company.

Remember that this was a man sitting behind a small desk in a small office with only one other chair, a used filing cabinet, and a telephone.

I sat back and gave him a two-hour lecture on how printing was done, what established the cost, etc. This wasn't enough. The hour got late, and he asked if I could come back the next day. I explained that it was impossible, and he suggested that I stop by his house the next evening to continue the "lesson."

I confess I could not clearly evaluate this man. He just didn't seem to be a "bull-thrower," so I came to the conclusion he might just be off his rocker, and I decided to humor him. He lived in a nice house in a nice district, and I sort of enjoyed talking to him. This went on for several weeks.

I learned, meanwhile, that he had rented the entire ground floor of his office building to start a finance company. I figured if the building owners were crazy, it was their concern, but I intended to watch my step with this character.

Before long, our firm was printing some minor forms and letterheads for him, without checking credit. By this time, he was through with his morning "big deals" and was having coffee every morning with me and the agency fellows. We became friends, but my basic evaluation remained unchanged. This man's background was completely out of the field of any of the businesses he was talking about going into. During the time he was getting started in the finance business, he would call me late in the evening to come down and

Would you believe a man

in a one-room office

with two chairs who says

he is going to start a bank,

a finance company, and a premium

house and needs millions

of dollars of printing?

talk over one or another of the prospective big jobs he was going to order as soon as he got around to it.

I was just amused and intrigued enough to go. I called on him at his convenience, often as late as midnight.

Naturally, I wouldn't be telling this story if the whole thing hadn't come true. He ordered millions and millions of little coupons. He ordered a full-color catalog. He started the finance company and the bank. He ordered \$50,000 worth of printing the first six months and paid us right on time. When, at one point, he began to run short of money, he called me in and warned me of his cash shortage, explained his plans, and told me how he would pay us if they didn't work out. We gave him credit, with bated breath, and, as it happened, his plans didn't work out in one of the businesses. We got every cent, however, without even asking for it.

As time went on, I found myself working closer and closer with Mr. X and got to know him personally. I learned that he was of unusually fine character, great honesty, and inexhaustible drive. He rarely lost his temper, was impossible to ruffle, and, although he sometimes guessed wrong, thought things out very carefully and came to conclusions that he backed up with action and his own money.

After 18 months, he decided to close one of the businesses and sell the others. He said they took too much detail work; that he was a planner and not a doer.

He took a job with a firm that does not buy a great deal of printing, but what they need, we print to this day. We are also still doing the printing for the one remaining firm of the three Mr. X founded, which, incidentally, is flourishing.

Crazy man, crazy situation, crazy world!



4-color offset reproduction from a transparency by Paul Dome. (175-line screen)



Lithographic Papers

LUSTERKOTE
OFFSET ENAMEL
CAMEO BRILLIANT
OVERPRINT LABEL
FOTOLITH ENAMEL
CASCO ENAMEL
PRINTONE LITHO
SILKOTE OFFSET

This paper is Warren's Offset Enamel Dull • Basis 25 x 38 - 80 (160M)

PAPER MERCHANTS

who sell and endorse

Warren's Standard Printing Papers

ALBANY, N. Y. Hudson Valley Paper Company
 ALLENTOWN, PA. Lehigh Valley Paper Corporation
 ATLANTA, GA. Sloan Paper Company
 BALTIMORE, MD. { The Barton, Duer & Koch Paper Co.
 Stanford Paper Company
 BIRMINGHAM, ALA. Sloan Paper Company
 BOISE, IDAHO Zellerbach Paper Company
 BOSTON, MASS. { Carter Rice Storrs & Bement Inc.
 The Century Paper Co., Inc.
 Lindenmeyr Paper Company, Inc.
 BUFFALO, N. Y. { The Alling & Cory Company
 Franklin-Cowan Paper Company
 CHAMPAIGN, ILL. Crescent Paper Company
 CHARLOTTE, N. C. { Caskie Paper Company, Inc.
 Virginia Paper Company
 CHATTANOOGA, TENN. { Southern Paper Company
 Sloan Paper Company
 CHICAGO, ILL. { Chicago Paper Company
 McIntosh Paper Company
 Carpenter Paper Company
 CINCINNATI, OHIO The Diem & Wing Paper Company
 CLEVELAND, OHIO { The Petrequin Paper Company
 The Alling & Cory Company
 COLUMBUS, OHIO The Cincinnati Cordage & Paper Co.
 CONCORD, N. H. C. M. Rice Paper Company
 DALLAS, TEXAS Olmsted-Kirk Company
 DAYTON, OHIO The Diem & Wing Paper Company
 DENVER, COLO. Carpenter Paper Company
 DES MOINES, IOWA { Western Newspaper Union
 Newhouse Paper Company
 DETROIT, MICH. { Seaman-Patrick Paper Company
 Choape-Stevens Paper Company
 EUGENE, ORE. Zellerbach Paper Company
 FORT WORTH, TEXAS Olmsted-Kirk Company
 FRESNO, CAL. Zellerbach Paper Company
 GRAND RAPIDS, MICH. Quimby-Walstrom Paper Co.
 GREAT FALLS, MONT. The John Leslie Paper Company
 HARRISBURG, PA. The Alling & Cory Company
 HARTFORD, CONN. Henry Lindenmeyr & Sons
 HONOLULU, H. I. { Carter Rice Storrs & Bement Inc.
 Honolulu Paper Company, Ltd.
 HOUSTON, TEXAS L. S. Bosworth Company
 Olmsted-Kirk Company of Houston
 INDIANAPOLIS, IND. Crescent Paper Company
 JACKSON, MISS. Townsend Paper Company
 JACKSONVILLE, FLA. Virginia Paper Company
 KANSAS CITY, MO. Tobey Fine Papers of Kansas City, Inc.
 KNOXVILLE, TENN. Southern Paper Company
 LANSING, MICH. The Triquet Paper Company
 LITTLE ROCK, ARK. { Western Newspaper Union
 Arkansas Paper Company
 LOS ANGELES, CAL. Zellerbach Paper Company
 LOUISVILLE, KY. Louisville Paper & Mfg. Co., Inc.
 LYNCHBURG, VA. Caskie Paper Company, Inc.
 MEMPHIS, TENN. Southland Paper Company
 MILWAUKEE, WIS. Nackle Paper Company
 MINNEAPOLIS, MINN. { The John Leslie Paper Company
 Newhouse Paper Company
 MONTEGOMERY, ALA. Weaver Paper Company
 NASHVILLE, TENN. Clements Paper Company
 NEWARK, N. J. { Lindenmeyr-Schlusser Company
 Central Paper Company
 NEW HAVEN, CONN. { Carter Rice Storrs & Bement Inc.
 Henry Lindenmeyr & Sons
 NEW ORLEANS, LA. Alco Paper Company, Inc.
 Lindenmeyr-Schlusser Company
 The Alling & Cory Company
 MILLER & WRIGHT PAPER CO.
 NEW YORK CITY { Linde-Lathrop Paper Company, Inc.
 The Canfield Paper Company
 Marquardt & Company, Inc.
 Zellerbach Paper Company
 OAKLAND, CAL. Western Newspaper Union
 OKLAHOMA CITY, OKLA. Field Paper Company
 OMAHA, NEB. D. L. Ward Company
 PHILADELPHIA, PA. { The J. L. N. Smythe Company
 Schuykill Paper Company
 PHOENIX, ARIZ. Zellerbach Paper Company
 PITTSBURGH, PA. The Alling & Cory Company
 PORTLAND, MAINE C. M. Rice Paper Company
 PORTLAND, ORE. Zellerbach Paper Company
 PROVIDENCE, R. I. { Narragansett Paper Co., Inc.
 Carter Rice Storrs & Bement Inc.
 RENO, NEV. Zellerbach Paper Company
 RICHMOND, VA. { B. W. Wilson Paper Company
 Virginia Paper Company
 ROCHESTER, N. Y. The Alling & Cory Company
 SACRAMENTO, CAL. Zellerbach Paper Company
 ST. LOUIS, MO. { Beacon Paper Company
 Tobey Fine Papers, Inc.
 ST. PAUL, MINN. { The John Leslie Paper Company
 Newhouse Paper Company
 SALT LAKE CITY, UTAH Zellerbach Paper Company
 SAN ANTONIO, TEXAS Shiner-Sien Paper Company, Inc.
 SAN DIEGO, CAL. Zellerbach Paper Company
 SAN FRANCISCO, CAL. Zellerbach Paper Company
 SAN JOSE, CAL. Zellerbach Paper Company
 SEATTLE, WASH. Zellerbach Paper Company
 SHREVEPORT, LA. Louisiana Paper Company, Ltd.
 SPOKANE, WASH. Zellerbach Paper Company
 SPRINGFIELD, MASS. Carter Rice Storrs & Bement Inc.
 STOCKTON, CAL. Zellerbach Paper Company
 SYRACUSE, N. Y. The Alling & Cory Company
 TACOMA, WASH. Zellerbach Paper Company
 TOLEDO, OHIO The Commerce Paper Company
 TROY, N. Y. Troy Paper Corporation
 TULSA, OKLA. Tulsa Paper Company
 WACO, TEXAS Olmsted-Kirk Company
 WASHINGTON, D. C. { Stanford Paper Company
 Virginia Paper Company
 WICHITA, KAN. Western Newspaper Union

EXPORT AND FOREIGN

TORONTO, CANADA Buntin Reid Paper Co., Ltd.
 NEW YORK CITY (Export) Moller & Rothe, Inc.
 Latin America, West Indies, Philippine Islands, Hong Kong, South Africa, Australia, New Zealand.
 AUSTRALIA B. J. Ball Limited
 NEW ZEALAND B. J. Ball (N. Z.), Ltd.



150-line screen

Photo by Louis C. Williams

Warren's OFFSET ENAMEL

DULL — GLOSS — SAXONY — FALMOUTH

This insert is a lithographed demonstration of Warren's OFFSET ENAMEL DULL, basis 25 x 38-80 (160M). OFFSET ENAMEL DULL is a double-coated paper for the printing of pictures and type by offset lithography. Double coating improves printability and uniformity, resulting in a higher potential of lithographic reproduction. The pictures on the front and back of this insert demonstrate the quality of reproduction that may be expected in color and black-and-white.

Offset Enamel is also available in Gloss finish and in the special finishes Saxony and Falmouth in basis weights 70, 80, 90, 100 and 120, and in Cover and Cover-Bristol weights. The Gloss finish adds sparkle to the printed page and the special finishes Saxony and Falmouth lend an embossed texture to lithographed prints.

Consult your Warren Merchant for local stocks of OFFSET ENAMEL papers.

This demonstration was run offset from deep-etch plates, six up on a 35 x 45 press.

Write for free booklet — "How Will It Print by Offset"

S. D. WARREN COMPANY • BOSTON 1, MASS.

[BETTER PAPER



BETTER PRINTING]

Printing Papers

Proofreader—

A Mental Juggler

CONTRARY to general belief, good proofreading requires imagination and mental agility. The very fact that a reader must devote his entire concentration to his work is proof of this. He is, in a way, a juggler. While he follows the copyholder and watches for typographical errors, he must also be alert for poor grammar, bad punctuation, inconsistencies, and the myriad other errors to which copy and proof are subject. To do this, he must at all times be aware of the sense of what he is reading.

In most types of work, this requirement presents no problem. The reader is usually able to understand normal straight matter unless he allows his attention to stray. However, with technical catalogs, tables, price lists, or similar out-of-the-ordinary material, there is an all too common tendency among proofreaders to feel that their only responsibility is to see that copy is faithfully reproduced. There is no justification for this attitude. Technical copy is especially subject to error, as it is frequently prepared by specialists in the particular field rather than by professional editors.

Let us assume that a reader is confronted with proofs for a price list of drugs. They may contain items in a form something like this:

	Ret.	Whsle.
Aspirin, 100s	.50	4.80
500s	2.25	20.75
1000s, ea.	4.30	3.27
Cold Tabs., 25s	.40	3.84
50s	.76	7.30
100s, ea.	1.40	13.20
500s, ea.	6.80	5.16

Before beginning to read such a price list, the proofreader should determine the relationship between the retail and wholesale prices of each item. Obviously, when the wholesale price is higher than the retail price, the second figure is for a quantity lot, probably one dozen. The abbreviation *ea.* indicates that the price in both columns is for a single item. On this basis it becomes apparent that in the foregoing example, the *ea.* after the 100 quantity under *Cold Tabs.* should be taken out.

Such an error would be caught only by a proofreader who consistently endeavors to comprehend what he is reading. If the relationships of the various symbols in a price list or catalog are not apparent, the proofreader

should ask for an explanation before proceeding. Indentions are particularly important in work of this kind and should be watched carefully. An alert proofreader can usually determine the accuracy of indentions without help from the copyholder. With the follow-copy system, indentions must be announced, and this is a time-consuming procedure.

The proofreader should also keep an eye on alphabetical order, but not at the expense of his other responsibilities. Alphabetical or numerical order is sometimes juggled because of space requirements. If the proofreader's instructions are to check the sequence of entries, he should do this as a separate operation. Otherwise, sequence should be borne in mind but not given major attention.

Price lists, which are not meant to be obscure, can be understood with a minimum of effort. There are types of work which no proofreader can be expected to comprehend fully—metallurgical stress tables, for example. Nevertheless, the application of common sense may enable the proofreader to spot errors in original copy. Suppose a column contains figures in ascending or descending numerical order. One figure that deviates from the pattern is likely to be incorrect and should be queried.

Similar situations may arise in financial reports. Proofreaders are not expected to verify the accuracy of an accountant's calculations. Most financial reports, however, are printed with appended explanations. The proofreader should check the amounts referred to in the notes against the corresponding figures in the financial statement. He should also make sure that the totals of assets and liabilities in a balance sheet are the same. It should be remembered that an accountant's figures may be transcribed onto copy incorrectly. Such an error, like any other, may be overlooked until it comes to the proofreader's desk. An alert proofreader may catch it, although he cannot be held responsible for missing it.

the proofroom

BY BURTON LASKY

Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.

Unfamiliarity with a subject may actually be an advantage to a proofreader, provided he is able to grasp the general sense of what he is reading. Since he does not know what to expect, he is unlikely to "see" something that is not there. In essence, his attitude must be one of respect for his own intelligence, compounded with irreverence toward whatever he is reading.

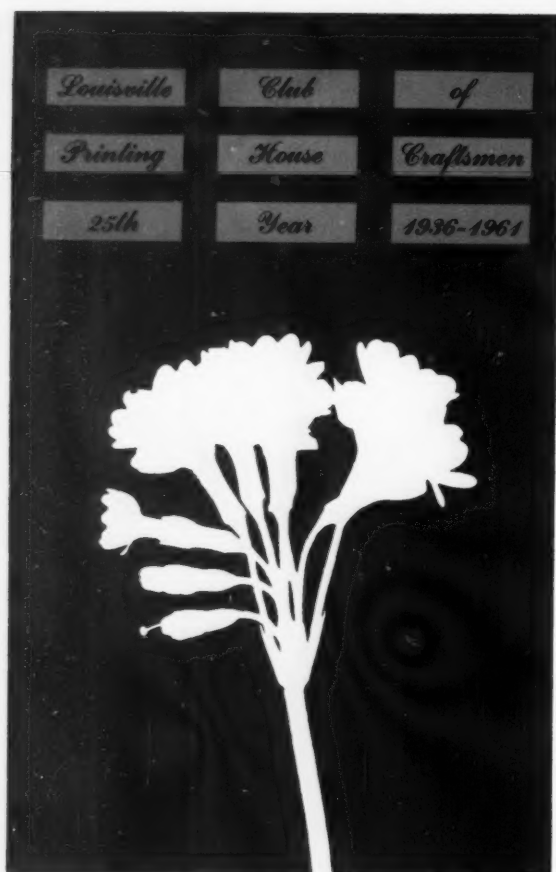
There is a corollary advantage to this type of approach toward unfamiliar or apparently dull material. The effort to understand the numerical relationships of figures in a table or price list tends to keep the proofreader alert for errors. It is difficult to do good work when one is bored.

Heard in the Proofroom

By Ida Nesson in *First to Final*

To save time for the proofreader and the foreman, please give comment by number:

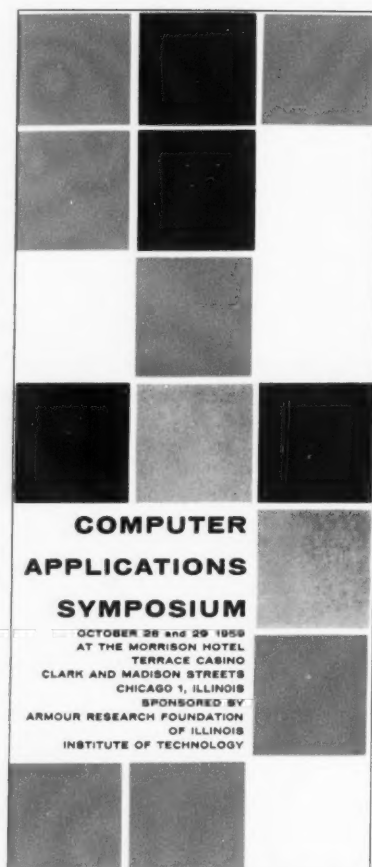
1. That's the style.
2. Let the customer mark it. We'll get it on AA's.
3. I know that's rush, but this comes first!
4. (Five minutes before quitting time) This is for 9 a.m.
5. Oh, no! A wrong font e?
6. It's just a bad proof; it'll show up O.K. on the press.
7. That's their worry, not yours.
8. I didn't think it was very important.
9. It says "flush left" here and the layout has it marked "center."
10. D'you know what it'll cost to set it that way?
11. More references? What d'ya think this is, a library?
12. Run through this fast. The press is waiting.
13. Hey, how come you missed this?
14. What do you need the comma there for?
15. The operator has the sample.
16. That's the way the customer wants it.
17. How did the operator set it? Well, leave it that way.
18. I can't make out what it says here.
19. It'll take too much time to reset.
20. So we gave them Memphis! Who's gonna know the difference?
21. Why doesn't someone tell me the style was changed!
22. You're not an editor—just a proofreader!
23. I'm so busy I just can't get around to it.
24. Follow copy.
25. Who crossed that out?
26. Turn off the fan; it's giving me a stiff neck.
27. No one but a proofreader would notice it.
28. Let it go.
29. Boy, what a soft job! Just sit around and read all day.
(Ulcers, anyone?)



The front cover of a monthly publication of Louisville Club of Printing House Craftsmen was designed by Thomas Smith and uses a photogram by Joan Smith. Printed in green and velvet black, the design is good, but the words in the title are closer together vertically than horizontally. One is inclined to start reading down and up instead of across. We also would like to ask this question: Why is the space between the body text columns greater (4 picas) than the space in your back margins (approximately 2½ picas)? The columns seem to fly apart.

Credwson Printing Co. of Chicago produced this booklet (above, right) showing an interesting tile pattern on the cover. The sans-serif type faces harmonize well with the design. The piece was printed in black and blue on white stock.

Almanac of timely type faces (right) is a monthly publication of Tri-Arts Press of New York. A simple two-parallel fold job, it is printed in olive and black. The old engraving on page one changes every month. The folder is very useful, containing a complete calendar, a blowup of a calendar page for the month of publication, and one or two specimens of type faces with a brief history of each face.



1. Produced by Tom Newman Lithography, Dallas, this letterhead was printed in gray and black.

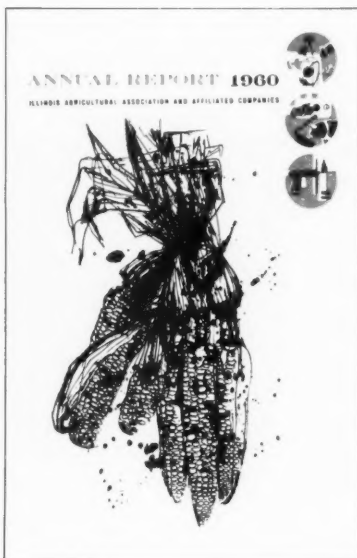
2. Colors on this one, printed by Plymouth Printing of Washington, D.C., are gray and brilliant red.

3. This design keeps well in style with the surroundings, but putting the telephone number on the same line with the address would improve it. Printed in black and olive by B. R. Doerfler Co., Inc., New York City.

4. Aligning the initials "ma" on the left with the address line would improve this one. It was printed in black and mustard by the House of Typemasters of Washington, D.C.

5. In this anniversary letterhead the "100" is well balanced in strength with the rest by screening it. The letterhead is printed in black only on white bond.

6. Another appropriate design for the occasion, with the same design carried on the envelope. We would like to see a little less space between the two words in the main heading. It was designed by Robert J. Wesley and printed in blue, mustard and black by the Scheb Printing Co. of Sarasota, Fla.



The cover of this 176-page annual report of the Illinois Agricultural Association is a gem of design, and no wonder, it was done by A/D Graphic of Chicago. The inside, however, leaves much to be desired. It is a mixture of some 10 different type faces, which could have been arranged to a much better advantage. It was edited by the IAA publication department. No credit line appears for the printing.

DON L. BAXTER, INC.

DLB

ADVERTISING, MARKETING, PUBLIC RELATIONS / FIFTH FLOOR, CORRIGAN TOWER, DALLAS, TEXAS

A·I·A

Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS

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STOKELY *Anniversary* 100 VAN CAMP, INC.

GENERAL OFFICES • 81 NORTH MERIDIAN STREET
INDIANAPOLIS 6, INDIANA • P.O. BOX 118

FORT MYERS BEACH • FLORIDA

NEPTUNE INN





**what did
the Babylonians use
for printing paper?**

Our research brought the answer—BRICKS!

How do you wangle a slab of ceramics through a press—sheet-fed or roll-fed?

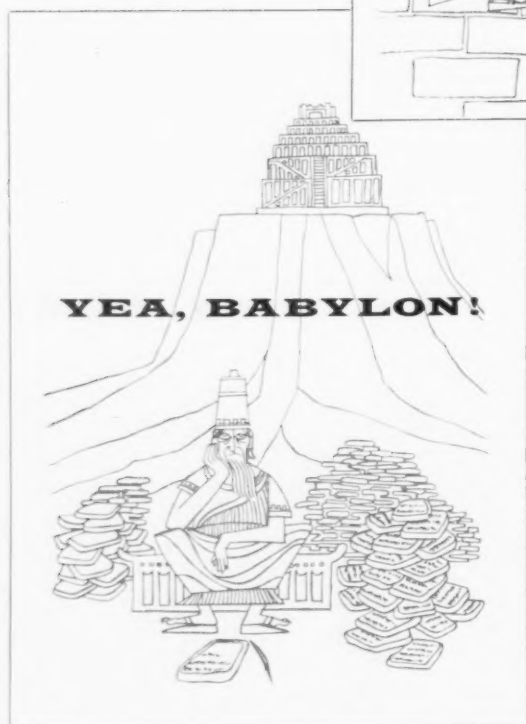
You can't, of course. And the Babylonians didn't. Nearest thing to a press they had was a lop-sided chisel. They used it, while the clay was still wet, to jab out copy like this—

"Kuturi Sitalis, officer of the King, swears by Marduk he will pay forty silver coins for rimo offered this day to his war-chariot."

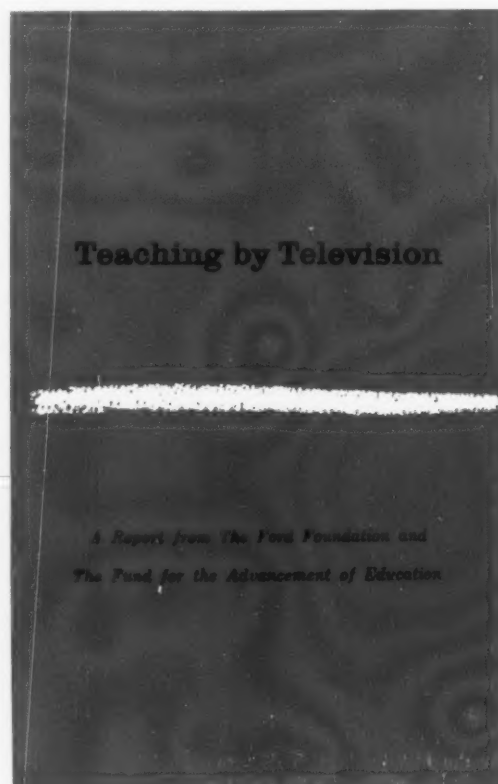
Babylonian Iron Works

Underneath this the image of an eagle with a wicked eye. Some learned men consider this to be the seal of 'Old Sitalis. Others believe it to be a fast-note of the vendor to himself. "Watch this bird—we may have to repossess."

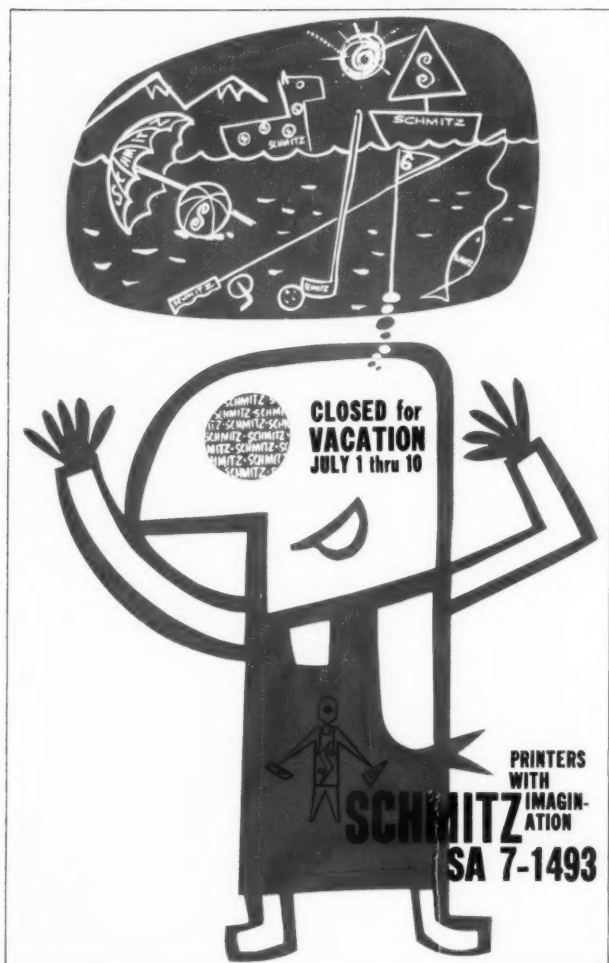
Such was printing by the Rivers of Babylon.



An elaborate two-color (terra cotta and black) booklet of R. R. Donnelley & Sons Co. of Chicago advertises their financial printing department. The cover is printed in terra cotta and green on bright yellow stock. A clever piece, designed by James Bohaty. A typical spread and cover are shown.




Ford Foundation's booklet "Teaching by Television" is an example of plain, quiet, and good typography with no tricks to confuse the reader. The cover is overprinted with solid light brown with the crayon-effect line in reverse showing the white stock. The type is overprinted in black. Designed by George Tscherny of New York, it was produced by Hillison & Etten Co. of Chicago.



Seldom does one announce closing of the shop for vacation in such a grandiose manner as did Schmitz Printers (with imagination) of Baltimore. In the broadside-size announcement above, the imagination was shown by making it double as an advertising piece. It was printed in orange, dark orange, and red.

Just a Troyer ornament and a lots of typographical know how. The result is a simple but nice "After Speech Question Card" (above, right). Prentiss Smith of Homewood, Ill., designed and printed it in his basement in red on red deckle-edge stock.

While the front cover of this booklet (right), published and printed by Augustana Book Concern of Rock Island, Ill., holds some promise, we would like to see something else done with the name "A Drop of Ink." Perhaps it could be treated in a little more pleasing way to avoid that "pied" look. The 16-page body contains 11 different type faces. We wonder why so many? The original is in black, mustard and blue.



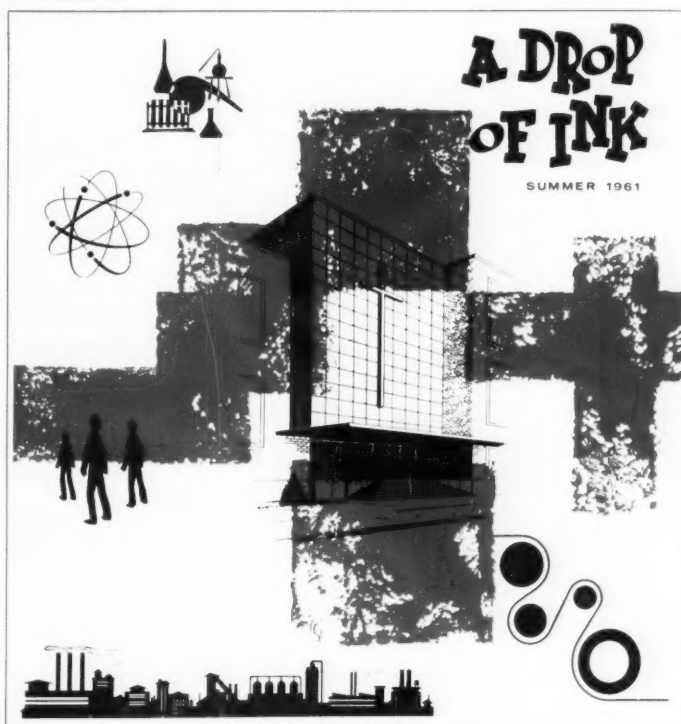
Please, ☐ Mr. Smith
☐ Mr. Wheatley

<input type="checkbox"/> What	}	_____
<input type="checkbox"/> Where		_____
<input type="checkbox"/> Why		_____
<input type="checkbox"/> Who		_____
<input type="checkbox"/> When		_____
<input type="checkbox"/> How		_____

_____?

Signed _____

Denom. _____



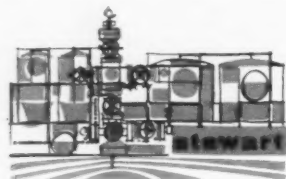
1



the Tufts University Program

38 Chauncy Street • Hancock 6-0135 • Boston 11, Massachusetts

2



stewart petroleum corporation

514 pere marquette bldg. new orleans 12 la.

3

MARTINSON • KEYSER & MORRIS

MKM

287 SOUTH MAIN STREET • SALT LAKE CITY, UTAH • DAB-0666

INSURANCE AND SURETY BONDS

4



SOUTHDALE MANAGEMENT COMPANY

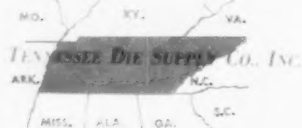
Forty-Ten Building, 4010 West 65th Street, Minneapolis 24, Minnesota • Walnut 7-8791

5

ANSUL CHEMICAL PRODUCTS BULLETIN

6

Steel Dies • Die Sets • Die Supplies



TENNESSEE DIE SUPPLY CO., INC.

703 Spence Lane
Nashville 10, Tennessee
Alpine 4-3197

7

PALM PRESS

printing, lithography, typography, art service



1. This all-Caslon letterhead with a hand-drawn emblem is printed in blue and black on cream stock by Wm. J. Keller, Inc. of Buffalo, N.Y.

2. A stylized drawing of a refinery adds a lot to the appearance of this letterhead. It is printed in black, brown, and yellow, with a multiscreen effect by Dameron-Pierson of New Orleans.

3. Considerable interest is added by treating each initial differently—screen of black, outline, and solid color. It was printed in red and black by Litho By Mass of Salt Lake City.

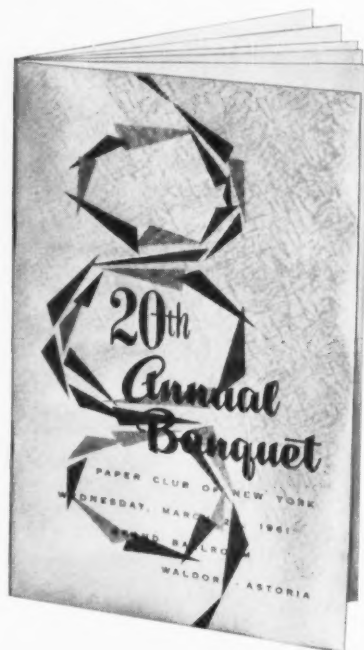
4. The original colors are red and terra cotta on this letterhead printed by Ostroot-Williamson of Minneapolis.

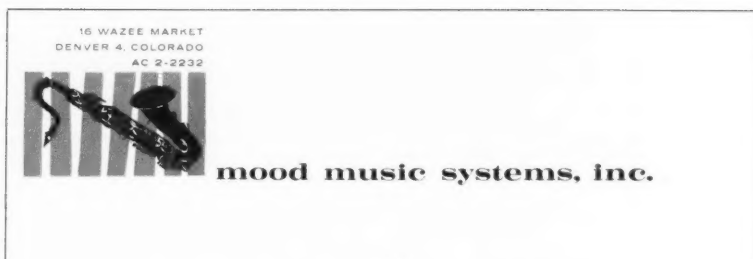
5. This is a bulletin head printed on gray bond in black and sand by the Triton Press of Marinette, Wis. We presume that the color block, which occupies considerable space, is used as a background for the heading of the monthly feature.

6. The state of Tennessee is shown in a screen of black. The name of the company is in red and is not printed over the screen; the letters are cut out. This keeps the red color of uniform density. Printed by Buford Lewis Co. of Nashville, Tenn.

7. The artistically designed letterhead of Palm Press is printed in green, gold, gray, and black. The word "Press" is in gray and is subdued enough to place more emphasis on the name. Some presswork would be saved by running a screen of black instead of gray which would give approximately the same result.

A handsome banquet program cover of the Paper Club of New York is printed in two colors on parchment stock. The text pages are also parchment from Paterson Parchment Paper Co.





Both letterheads were printed by Scott Printing Co. of Denver and designed by Charles Plumb. The bars, suggesting piano keys, are in different colors. The name, address, and the decorative drawing appears in the lower right corner rather than in the traditional upper left on one of these samples.

representing the manufacturer's name with pattern lines, above 25, colored, telephone 581-1401



The Emerson Press of Cleveland uses an ink swatch idea for the cover of their annual report (above). The original is in red, yellow, black, and green on high gloss stock. It is not a financial report, but rather a report of progress and a brief history of the company.

The front cover of "Galley Proofs," a bulletin of Worcester County Club of Printing House Craftsmen, is full of spring tonic thanks to the design of Bill Dicillo of Berg Marshall, Inc. The original is printed in blue and green by Washington Press of Worcester, Mass. The design would have looked better if it bled all around. The too-narrow white margins give an untrimmed appearance.





IN THREE MORE YEARS the National Label Co., Philadelphia, will celebrate its 50th anniversary.

James H. Shacklett, Sr., launched this specialty printing business four years before the company was incorporated in 1918. He printed labels in downtown Philadelphia and took them to a small store basement for running on his single die-cutting press.

Since that time the company has progressed through a series of expansions. Current space for letterpress and other operations covers three floors and the basement in a building at 19th St. and Indiana Ave. Annual sales volume has climbed above the million-dollar level, according to James H. Shacklett, Jr., who became president after the founder died four years ago.

"My father and I," he said, "always subscribed to the theory that you have to keep ahead of the times, especially in a business as specialized as ours. That's why we recently invested more than \$350,000 in new equipment."

"We have investigated the offset process many times. Each time we decided to stay with letterpress. Why? Better color control. Better printing with metallic inks, particularly gold. Plate-changing versatility that lets us make up forms from existing plates to suit customer requirements, so we don't have to make new plates for each run."

What National has to work with is complete equipment for printing on all types of paper and foil—gummed, heat-seal, ungummed—and for label hot stamping, embossing, stitching, perforating, padding, and die cutting.

Recent pressroom changes, reducing the press battery from 12 to 8 units, made it possible to increase production, according to Mr. Shacklett. One Miehle Vertical was retained to team with the new Heidelberg presses—one 21x28 single-color, two 15x20½ single-color, three 21x28 two-color rotary and flat-bed units, and one 13x18 roll leaf press.

The company also installed equipment for processing Dycril flat and precurved wrap-around plates. Here, something in the way of an innovation should be noted. No mere man is in charge of Dycril plate processing. Responsibility for that service was assigned to Edna Schuh, the president's sister, who formerly served as the company's artist, making all sketches and doing mechanical and black and white work. She was trained for her duties at the Du Pont laboratory.

"When we installed the two-color rotary flat-bed presses," Mr. Shacklett said, "we thought they might run us into a problem. But we soon found that getting curved and flat plates that fit perfectly was not difficult, and we took advantage of off-press registering devices and mechanical makereadies. We increased our two-shift production 25% more than we expected."

"Selection of wrap-around, curved or flat plates depends upon the job being run, and our choice of plate materials is varied. Here's one example, a three-color foil job done before we installed Dycril plate processing equipment. Negatives and 11-point flat zinc plates were made by the American Photoengraving Co. of Philadelphia. Beck Engraving of our city supplied 11-point Dycril flat plates. Precurved magnesium plates came from Industrial Engraving Co., Easton, Pa. All plates were pre-positioned off press, mechanical makereadies were made, and the result was perfect fit all along the line. We were off in practically no time at all, and the job turned out just as we and our customer wanted it to."

"Now with our new equipment we can lock up any combination of forms, maintain color fidelity, and get more

than a million impressions from chrome-plated magnesium without appreciable wear. Vandercook presses give us another advantage. We have two, one for Dycril plate and type production proofings, and the other for pre-imposing forms before press runs."

Facilities for finishing work include three Lawson guillotine cutters with automatic spacers, three PMC die presses, and 20 die presses which Mr. Shacklett has described as "my dad's conversion."

Art work comes from a department headed by William Norris and from two free-lance designers. The company does its own hand-setting with foundry type, and farms out orders for machine-set material.

How One Firm Makes Labels—

All production areas are air-conditioned to maintain 75°F temperature and 45 to 55% humidity throughout the year.

A walkie-talkie device is used for checking job progress and for other purposes. For example, Neal E. Murgatroyd, vice-president, can talk with production personnel without taking time for going downstairs to the pressroom. This enables him to keep a main all-job production scheduling board in

James H. Shacklett, Jr. is president of National Label Co., founded by his father in 1914. He began learning presswork at 16, later studied at Carnegie Institute of Technology in Pittsburgh.



line with boards that time production in each department.

National's payroll lists 85 people. Three of the 18 pressmen are deaf mutes, efficient workers who were trained at the Pennsylvania School for the Deaf.

Sales offices are maintained in Boston, New York City, and Chicago as well as Philadelphia. One salesman heading out of the home office covers southern territory.

James Shacklett began learning presswork when he was 16, studied at Carnegie Institute of Technology, and takes pride in the fact that he can operate all machines in the company's plant.

Associated with him in carrying on the 47-year-old but still progressive business are two members of the Shacklett family in addition to Edna Schuh. Edna M. Shacklett, the president's mother, is secretary. Dorothy E. Shacklett serves in a dual capacity as treasurer and plant physician. Rounding out the executive staff, along with Neal E. Murgatroyd, vice-president, are Robert J. Lawler, plant superintendent, Joseph Harkins, production manager, and A. Stuart Morton, the controller.

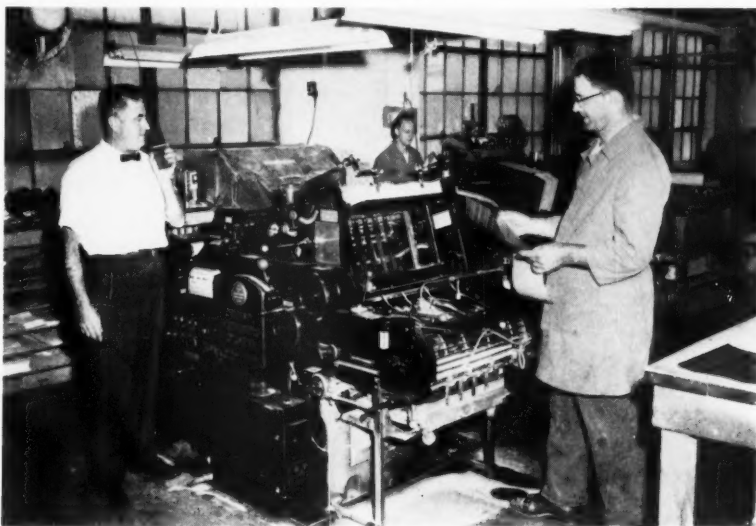
the Modern Way

National Label Co. in Philadelphia has acquired the latest equipment and techniques, even walkie-talkie radios, for faster, better production.



National's pressroom is equipped with one Miehle Vertical and seven new Heidelberg's, three of which are shown above.

Joseph Harkins (L), production manager, uses a walkie-talkie radio to report on the progress of a job to the main production office.



Edna Schuh, Mr. Shacklett's sister, operates the firm's new Dycril plate processing equipment.

Left: Neal E. Murgatroyd, using a walkie-talkie, checks the main production board with work centers.



to
reproduce
for your
customers,
one sketch
designed for you,
the printer

1. Sales Letter With Photos

Traditionally, the text of an 8½x11-inch business letter is run the 8½-inch way. With this first Idea Sketch, however, a short letter can be printed the 11-inch way, in the center one of three panels. The two flanking panels can carry information on products or services, presented in a picture and caption style. Two folds bring the piece to 4x8½ inches.

In this sketch the standard 8½x11-inch letterhead is folded with a center panel 4 inches wide and two 3½-inch side panels to fit a No. 10 envelope. The sales letter appears in the center panel, while the two side panels can contain 12 photographs, each 1½x2 inches, with three-line captions about the company's products or services. It folds to 4x8½ for mailing.

2. Double-Page Letter

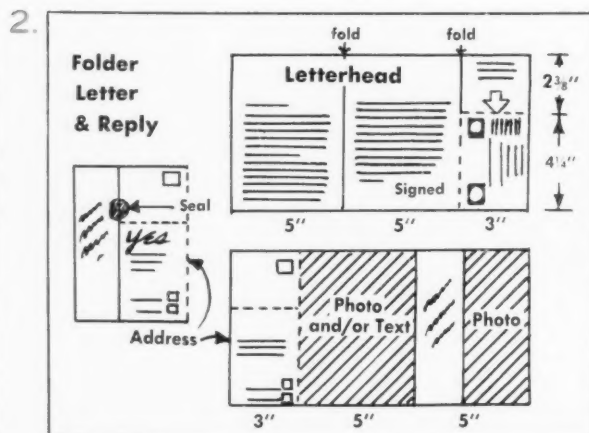
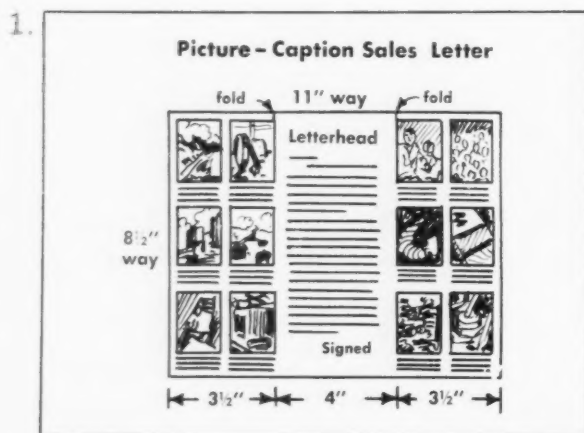
A lengthy sales letter, printed under a letterhead of double-page width, is featured inside this 6½x13-inch folder, which folds to 5x6½ for mailing. The prospect's name and address appears on one side of the business reply card. On the side opposite the letter is additional space for text and/or photographs about the company's products or services.

A detachable reply card, 3x4¼ inches, is part of a 3-inch flap of this six-page folder. Prospect's name and address on the card also serves to address the original mailer. Reply areas to be checked by the prospect can be printed below the address. Folder has space for two pages of photos and a two-page letter. The piece cuts six out of a 20x26-inch sheet of card or cover stock.

3. Use Customers' Comments

Ten- or 20-word complimentary phrases from satisfied users of a firm's products can assist the sales manager in making his sales letters convincing. Perhaps the prospect will be more inclined to read the testimonial phrases if they are scattered at various angles over tinted margins around the text of a four-page letter. Mail in Baronial envelope.

An opaque sheet of 8½x11-inch book or bond paper is printed on both sides to produce this French-fold, four-page letter, which contains short testimonial phrases from satisfied customers. Printed in the margins surrounding the letter, the phrases can be scattered about at various angles and run in solid color over a 50% tint of the same color. The letter should appear on white.

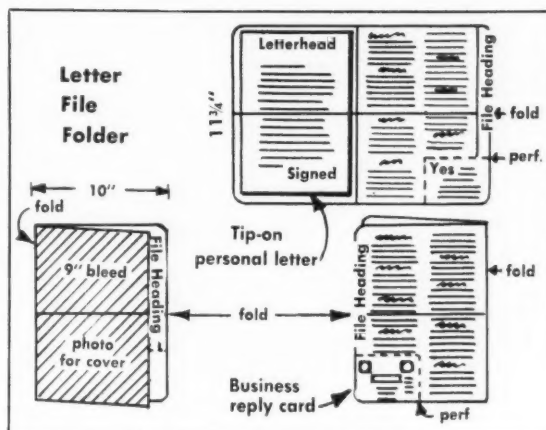


4. Four-Page Vertical Folder

When an elaborate or costly sales promotion campaign needs an impressive brochure to supplement a personally-written sales letter, you can produce this as a four-page vertical folder with a projecting index tab for permanent filing. Text and pictures appear on three pages to supplement the personal letter which is tipped on page 2.

For this sketch, a sheet of bulky book paper or heavy coated book stock 19x11½ inches folds to make a four-page portfolio 10x11½. The back portion (pages 3 and 4) has a projecting file tab. It folds again to 5½x10 for mailing in a booklet envelope. Page two is left blank to tip in the sales letter, while pictures and text can occupy the remaining three pages.

4.

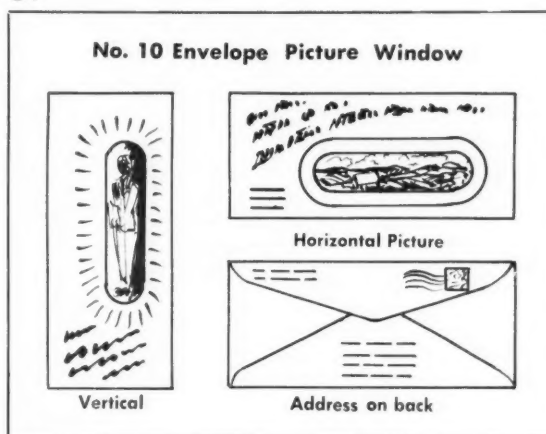


5. "Picture Window" Mailer

A No. 10 window envelope can provide a "picture window" through which appears an illustration on the envelope's enclosure. The enclosure should fit snugly for accurate positioning of the illustration. You can print a colored border around the window and add headlines to attract attention. The envelope is addressed on the flap side for mailing.

The window in a No. 10 envelope can serve to frame a selected photograph or sketch from the card or folder inserted in the envelope. A color frame or headlines can further emphasize the window. The envelope must be addressed on the flap side. Make certain the enclosure is cut to fit snugly to insure accurate positioning of the displayed illustration.

5.

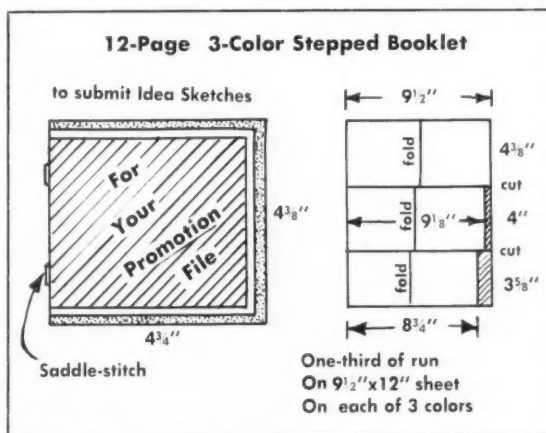


6. Sketch Booklet (For the Printer)

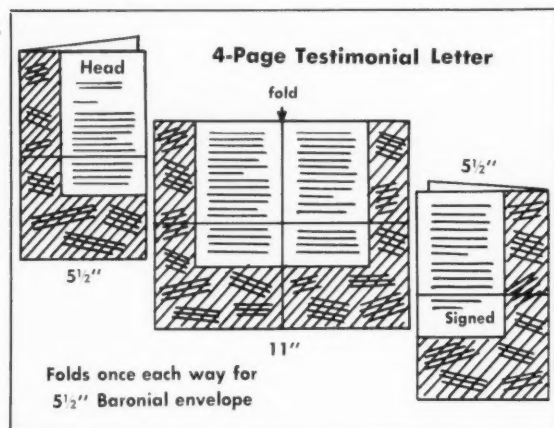
To the printer: An inexpensive way of suggesting several colors with only one press run is to print this stepped booklet on three colors of bond or book paper. Printed work-and-turn, the booklet is gathered in three contrasting colors and used to submit Idea Sketches to your customers or prospects. Include prices on the displayed sketches.

By using three different colors of bond or book stock 9½x12 inches (one color for one third of the run), a multicolor effect can be achieved. Trimmed into three pieces of unequal width and depth, a stepped booklet is produced. Reproduce one Idea Sketch and caption on each page, as well as information on your plant and services, and saddle-stitch to complete the booklet.

6.



3.



the composing room

BY ALEXANDER LAWSON

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Morris Fuller Benton

Deserves More Than Obscurity

His types, including an amazing number of major faces, continue in wide use while his name is being forgotten.

WE HAVE GROWN accustomed to considering Frederic W. Goudy as the type designer who contributed the widest variety of types to America's composing rooms. This is not the case, although Goudy's own flamboyant nature helped to create the legend, and his over-all influence is probably greater than that of any other American practitioner of the art.

But when comparing the output of a typographical unknown, Morris Fuller Benton, to that of his contemporaries, there is little question that he is in first place among American designers for sheer productive volume. Furthermore, there are still many of Benton's types in use, although his entire production was for one company—American Type Founders.

Henry Lewis Bullen (l.), well-known writer on typography, tried often to publicize the work of M. F. Benton (r.).



Henry Lewis Bullen, one of the best known writers on typography over a long span of years, frequently attempted to publicize Benton's work. On one occasion he somewhat bitterly referred to Goudy as "that boastful old man who claims to have designed a hundred type faces!"

A comparison of Goudy and Benton as type designers must await the attention of some future typographical scholar, since it is not simply a matter of "the mostest" in new designs, but a measured critique of the entire work of both men. While Goudy will remain the top designer in the opinion of most typographers, it is safe to say that there are more Benton types in use at the present than Goudy faces, and it is unfortunate that Benton's name has been obscured in spite of the importance of his contribution.

Morris Benton began his career in the shadow of another Benton—his father. Linn Boyd Benton was the inventor who revolutionized typefoundry with the punch cutter, which was invented in 1886, followed by the matrix engraving machine some 20 years later. The elder Benton also worked with Theodore L. DeVine in the design of the famous Century Expanded type.

When Morris Benton received his engineering degree from Cornell in 1896, he immediately became his father's assistant at American Type Founders. In the beginning he helped to design equipment for the foundry. In 1906 he became fully engaged in

type design, later becoming the head of that department of ATF, a post which he held until his retirement in 1937.

Benton's first type was Roycroft, produced about 1898. This effort was followed by planning variants of Century Expanded, an activity which was not completed for two decades. Within the next three or four years several other types still in wide use were produced—Wedding Text in 1901, Alternate Gothic and Franklin Gothic in 1903, along with Typo Script and Cloister Black.

Following this activity Benton became engaged in work which would have engulfed a lesser man. He began with the original 11-point size of a private type designed by an architect named Bertram Goodhue. The type was called Cheltenham, after the name of the firm for which it had originally been designed. By 1908 Benton had turned out 18 variations of "Chelt" and in the process made it the most used type of the period and the best-known type ever produced.

In retrospect, Benton evinced a positive clairvoyance in producing types which, a half century later, are among the top current faces. Certainly the Alternate Gothics and Franklin Gothic have withstood the test of time. News Gothic, first offered in 1908, is another face still popular today, particularly since it provides the basic pattern of a contemporary crop of gothic faces.

During the first years of this century there was a good deal of attention paid to the great English private presses, such as the Kelmscott Press of William Morris, the Doves Press of T. J. Cobden-Sanderson, and the Ashendene Press of C. H. St. John Hornby. Since these famous presses turned out books patterned after those of the classic printers of the 15th and 16th centuries, there was widespread interest in types of that period. This interest soon extended to the work of all the great printers of the past, and Benton recognized the need to supply such historic types adapted to the technology of 20th century printing.

The first of the Benton historic adaptations was Bodoni, produced in 1909, followed by Cloister Old Style in 1913. Cloister is the most interesting of these two, as it stems from the first great roman letter, that of Nicholas Jenson cut in Venice in 1470. This was the type which William Morris used as a model for his Golden type. Cobden-Sanderson used the same source, but his Doves type is a more refined cutting than that of Morris. The modernization was carried a few steps further by Benton, Cloister having many of the recognizable features of the Jenson letter but none of the oddities of the

Golden type, which was copied widely in the United States under such names as Lining Jenson, Ancient Roman, Kelmscott, etc. Other copies of the Jenson types (Centaur, in particular) have more esthetic appeal, but Cloister remains an excellent copy of the first truly roman type.

After Cloister, Benton adapted Garamond, in collaboration with the distinguished Thomas M. Cleland. The ATF Garamond became the standard design for Garamond in the United States. Even Beatrice Warde's disclosure in 1926 that the source used by Benton was the work of the 17th century French punch cutter, Jean Jannon, rather than that of Claude Garamond, in no way diminished the popularity of the adaptation.

The next historic type of Benton did not catch the popular fancy until some 40 years later, when national advertisers "found" the ATF Baskerville and utilized it in several campaigns. When Benton cut this type for ATF in 1916, he used the Stephenson Blake Baskerville which was in itself a copy of the original, made by William Frye of Bristol after Baskerville's death.

The last adaptation of early types occurred in 1928, when Benton cut a copy of the type made famous by the Shakespeare Press of William Bulmer. This splendid type, first designed by William Martin about 1790, is greatly admired by modern printers, and stands as one of Benton's most popular revivals.

As a type designer for a leading foundry, Benton—of necessity—had to produce numerous types of the "commercial" category. Some of these will bring a smile of remembrance to many old time comps. Hobo, designed in 1910, is one of these. Probably even easier to recall is Broadway, turned out near the end of the jazz age, in 1928. Other faces in the same genre are Modemique, Chic, and Louvaine.

The popular Bank Gothic series came from Benton's desk between 1930 and 1933 along with the Stymie series at about the same time. Finally, a few more gothic letters were the last designs of his career—Agency Gothic, Poster Gothic, Headline Gothic, Phoenix, and Raleigh Gothic Condensed.

Oddly enough, in all his vast output, totaling some 178 designs and variations, there was but one type bearing his name. In 1934 he cut a type in the classic pattern, and named it Benton. But for some reason, ATF marketed the face under the name of Whitehall.

Thus ended the 40-year career of a fine American type designer, who sublimated his talents to the needs of a commercial type foundry. Surely Morris Fuller Benton deserves a better fate than his present obscurity.

Design Quality—

THE EXTRA IN A KNOPF BOOK



"THE JOB WE'VE DONE, as I see it, has been to sell . . . books by authors some of whom we honestly believe to be the great ones of our times; to make these books as good-looking as possible; and to prove the fallacy of the remark I heard so often as a young man that so-and-so's book was too good to sell."

The above statement does not make a typographer out of book publisher Alfred A. Knopf, but it certainly illustrates the quality which has endeared him to book readers in his 48 years as a publisher.

Knopf's introduction to the world of printing came through reading his father's copies of books by Theodore L. DeVinne. In 1914, when working in New York with Mitchell Kennerley, he met his first type designer, Frederic Goudy, and by virtue of this association, ". . . Remained for some years convinced that the final ultimate beauty, not alone in type, but in typography as well, was vested in Kennerley and Forum."

Later Knopf became acquainted with Elmer Adler, who introduced him to the work of other American designers—Bruce Rogers, William A. Dwiggins, and Thomas M. Cleland. All of these outstanding book typographers later designed for the Knopf imprint, but it was Dwiggins who contributed most to the reputation which Knopf built for the physical appearance of his books.

After the appearance of Willa Cather's *My Mortal Enemy* in 1926, Knopf books took up half of Dwiggins' time until his death in 1956. During this 30-year period hundreds of Dwiggins' designs bore the famous trade-mark of the borzoi which Knopf has used since 1915.

Serious bibliophiles all become acquainted with the history of the printer's craft. Many of them are more conversant with type and design than are printers themselves. For the ordinary reader, however, Knopf's work makes him at once aware that the volume he buys or borrows is a part of the heritage of printing.

The colophon has for over five centuries been an established part of a well-planned



Alfred A. Knopf

book, but for too many years most books have been produced with only the publisher's imprint, plus the line, "Printed in USA."

Alfred Knopf revived the colophon, and it is rare that a Knopf book is issued without the page devoted to "A Note on the Type in Which This Book Has Been Set." Here, in addition to a short history of the type, appears further information concerning the name of the printer, the binder, and the designer. Because the book is already above the average of trade-produced books, the reader becomes conscious of the part that the printer plays in its design. Unquestionably, ordinary readers are thus prompted to become more aware of well-planned books.

Knopf carries his contribution to higher design standards even further by listing the name of the designer in the advertisements for Knopf books.

The coupling of the integrity of his list with its physical appearance has brought to Knopf many honors in his long career as a publisher. Among these is the Medal of the American Institute of Graphic Arts "for excellence in the design and typography" of his publications; this, in spite of Knopf's statement that he was a trade publisher and not a patron of fine printing.

Many of the distinguished writers who have been published by Knopf have been delighted to have their work so competently packaged and with rare exceptions have accepted his judgment concerning the design of their books. At an AIGA Design Clinic called "Author Looks at Format," John Hersey had this to say:

"I have been persuaded that the appearance of a book, particularly (from my point of view) its paper, typography, and page design, can help the author in the process of communication far more than the author would like to admit. I count myself lucky to have had my writings put into books by a publisher, Knopf, who has a deep feeling for this mysterious ability of well-designed pages to make words on them clearer and more meaningful and more moving."—ALEXANDER LAWSON.

the pressroom

Offset Lithography
Letterpress
Flexography
Gravure
Screen Process
Collotype
Embossing

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

What You Can Expect From

This is the second of two articles adapted from a booklet entitled "Blanket-to-Blanket Web Offset" published by the Miehle Co.

THE PRECEDING DISCUSSION covered the operations and features common to all unit-type blanket-to-blanket web perfecting presses. But it is the differences in design and construction that actually make one web offset press better than any other.

Web offset, for many classes of work, has definite economic advantages over sheet-fed offset, and should be carefully considered before an intelligent buying decision can be made.

Its most important economic advantage is its high productivity. By producing more work in less time, costs per job are reduced and more press time is made available for additional work.

On the basis of running speed alone, web is two to four times as fast as the best sheet-fed machines, regardless of the number of colors. On a blanket-to-blanket perfecting press this relationship doubles because both sides are printed at the same time. There is no dollar-eating down time for replating, turning skids, and refeeding to print the other side as there is on a sheet-fed machine! The use of multiple roll stands and flying pasters can make the operation continuous and speed it even more.

*Speed, economies,
simplified operations, and
combined printing and
binding
make web offset
a major process today.*

Simple operation, adjustment, and maintenance also serve to enhance the attractiveness of web. There are no complicated sheet feeders, no sheet guides, no special feed-in devices, no grippers, no transfer cylinders, no anti-setoff spray. With web offset there is no real drying problem; a web cleans easier than a sheet; curl problems are considerably reduced; and static causes few difficulties except when sheeting.

Web offset saves considerable costs by combining several operations in one machine. Unlike sheet-fed offset, perforating, pasting, scoring and imprinting are easily accomplished on the press. In addition, the usual end product is a series of completely folded signatures ready to be gathered, bound, and trimmed without delay. These operations, otherwise performed separately in the bindery, thus become an

automatic by-product of printing. Less total floor space is preempted by equipment, less equipment is required, no skids are standing around for the next operation, no extra bindery personnel are needed. In a great many cases both printing and folding on a web press actually costs little more than the price of sheet folding alone.

There are two paper economies of web offset. First is the obvious one of the lower cost of buying paper in rolls, a 10% to 20% saving. The other factor is that lower quality paper can be run efficiently on web offset. Lightweight stocks and letterpress enamels (depending on the job) are two examples. This is because the web process uses less water repellent coating on the paper. And many mills are now developing special quality low-cost papers specifically for web offset.



An economy derived from the nature of the process itself is that web offset requires less water and less ink. The reason for less water is that the cylinder design virtually eliminates gap in the cylinder, and with the exceptionally high speeds, permits less water accumulation on the sheet. The use of heat-set inks means that most of the ink sets on top of the paper. Less penetration of the paper means a greater density of pigment, results in brighter colors for a given amount of ink, or less ink to achieve the same color.

In many areas there is the additional advantage of lower manning costs, but this depends on local conditions.

Also, web offset, when compared to gravure or letterpress, has the same advantages as sheet-fed offset, mainly

because there are relatively few trained web offset pressmen. However, some schools such as Rochester Institute of Technology and the Chicago Lithographic Institute are making great strides towards alleviating this situation. In almost any plant installing web today the pressman starts pretty much from scratch, and it is the nature of the industry today that many men who are briefly trained in a press crew move on to become the number one or two men in new installations.

On the other hand, because of the simplicity of web equipment, many pressmen interviewed have indicated that they learned how to operate web offset presses much faster than it normally takes to learn to run sheet-fed offset units.

Web Offset

because plates are economical and get-away is fast. For instance, a 4/4 press (four perfecting units, eight plates) can be completely replated and under way in less than one and a quarter hours on four-color work, depending on register. This indicates that web can be effectively used for short-run work. One case on record involves a shop that found it necessary to run jobs as short as 1,000 on its web offset press when other equipment was out of commission. It was four-color work—no register—and output involved 75 plate changes a day. There was no loss on these jobs!

These, then, are the most important benefits of web offset: high-speed production, simplified operation, lower raw material costs, and the combining of printing and bindery functions.

There are some obvious problems which may arise in web offset, just as in any other process. No one method is right for every job. But if web is right for a given plant, the problems become relatively minor.

It has been said quite often that quality printing comparable to the best of sheet-fed work cannot be produced on a web press. This too, depends on skill and technique as well as operator care (a few plants are outstanding), but in general it is probably true at this stage. There is, however, a tremendous market for good web quality commercial work. And with equal quality paper, inks and pressmanship, quality every bit the equal of sheet-fed offset is possible.

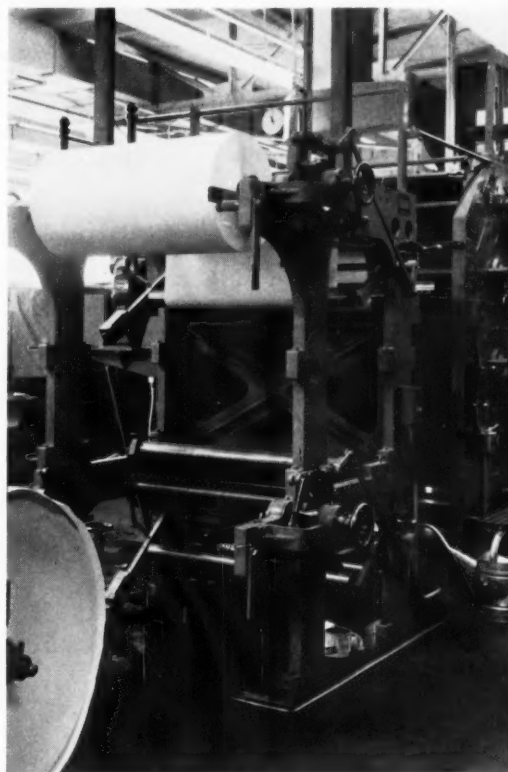
The problem of pressmanship is, unfortunately, an important one today,

probably the most often discussed drawback of web offset is that it is limited in range. For instance, a web press of 22½x36 inches can print any width up to 36 inches but can deliver only the equivalent of a sheet 22½ inches in the around-the-cylinder direction. Of course smaller jobs can be printed, but the difference in size up to 22½ inches is wasted paper, unless they are divisible into this size, or unless some other work, such as calendar pads, can be dropped into the blank area. Also, a one unit press can print only one color on each side of the web. The web cannot be run back through the press for additional color work.

While this limitation is obvious, the web press is still surprisingly flexible. With its ability to angle-bar the web, multiple webs are easily run through the press. Thus it is possible to print a four-color, four-page cover and a 16-page, two-color insert at the same time through a single six-unit press, gather and collate at the folder, and deliver a finished booklet ready for saddle binding. By various threadings of the press and by intelligent use of imposition and layout, a great variety of work can be done.

For many classes of work the advantages of web offset far outweigh the relative disadvantages. In fact, in most cases the so-called drawbacks are quickly overcome by talented pressmanship and knowledgeable supervision of the printing operation, not to mention the intelligent selection of the proper customers for the press' product. Generally, web offset has application for runs of 5,000 to 50,000 and up

A web feeds from the roll into a metering unit (to the right of the roll) before entering the press. For a close-up of the metering unit, which smooths the web and keeps proper tension, see the picture on page 82.

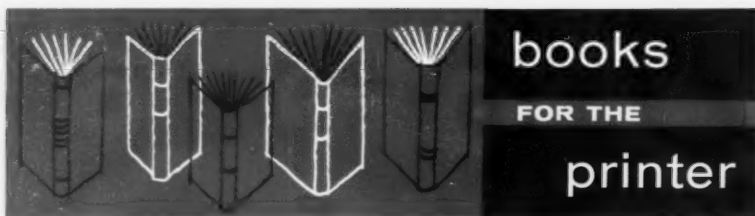


even into the millions on single or multicolor folders, newspaper inserts, supplements, TV magazines, and display wrappers.

In many cases the potential user is now using flat-bed letterpress and will make the transition all the way to web offset in one jump, instead of going to sheet-fed rotary and/or sheet-fed offset en route.

The plant that is now operating medium size sheet-fed offset and is planning to step up to 43/60 or 54/77 should also consider the advantages possible with web offset equipment before making a move.

Or, if a plant is operating medium range sheet-fed presses and is faced with replacing several presses or adding in the same range, web's high speed economy may be a likelier choice.



Management's Relations With Labor Unions Studied

THE IMPACT OF COLLECTIVE BARGAINING ON MANAGEMENT by SUMNER H. SLICHTER, JAMES J. HEALY, and E. ROBERT LIVERNASH. \$9.10

After 1932, with the depression deepening and the Wagner Act signed into law, the existence of organized labor became firmly established, and unions began to be a major factor in economic life. Since then they have opened broad new areas of business management and of personnel relations, and called for enormous readjustments of hiring, training, seniority, work assignments, and layoffs, in addition to compensation and fringe benefits such as pensions, welfare plans, and severance pay agreements.

The prevailing practices in each of these areas, the background for these practices since 1932, and the attitudes of management and unions in regard to them are discussed in detail in this 982-page book. The authors, all Harvard University faculty members, give a thorough, clear, and unbiased picture of the issues and agreements involved in the major areas of union-management relations. Generally giving opinions and reactions of both sides to specific issues, they maintain excellent detachment on a subject on which almost everyone has a strong opinion.

Studies On Copyright Revision Reported

COPYRIGHT LAW REVISION—Report on the General Revision of the U. S. Copyright Law by the Copyright Office, Library of Congress.

The United States copyright law, enacted in 1790, has undergone three general revisions, the last in 1909. In 1955 Congress authorized the Copyright Office to conduct a series of studies leading to a fourth general revision of the law. The revision is deemed necessary to deal more adequately with media that were either unknown or in their infancy in 1909 and with new patterns that have evolved in business relations between creators and users of copyright materials. Although the 1909 law has been interpreted by the courts and business practice to cover new developments, it is frequently inadequate or uncertain in contemporary cases.

This 160-page report presents a summary of 34 studies made by the Copyright Office and the preliminary conclusions reached. The Office is interested in having views on its recommendations of any parties concerned with copyright. The report is available for 45¢ from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D.C.

Trends in Printed Advertising Reviewed

THE NEW GRAPHIC ART. \$15.35

With more than 430 pages of reproductions, this book illustrates the changes in graphic arts design that have brought it to the stage it is at today. Although the great majority of samples shown are from the 20th century, there are some from the 19th and one or two from earlier periods as far back as the 17th century. All samples are of either United States or European origin. Text is in English, German, and French.

The book follows the development of advertising from trademarks to posters, including many of the French painter Toulouse-Lautrec, and gradually to all the forms of graphic advertising seen today, including posters, printed pages, record and book covers, etc. The illustrations record the impact of typographic innovations, photography, plus the continual changes in concepts of both selling and illustration. It is a very interesting review of visual trends in printed advertising.



A book jacket designed by William Bradley, New York, in 1895 appears in *The New Graphic Art*. It illustrates the influence of Japanese art, as seen in the ornamentation, and the trend toward stylization during the late 19th century.

Also Received . . .

Printing Science Reader, F. C. Avis, 26 Gordonbrock Rd., London, S.E.4, England. \$5. A 348-page study of chemistry, physics, metallurgy, electronics, etc. as applied to printing.

Sales Organization Effectiveness Discussed

TRAINING AND SUPERVISING SALESMEN by CHARLES L. LAPP. \$6.30

How do you set up a good sales organization for your business? When are you interfering with and when are you back-stopping a salesman's efforts? How can you spot sales problems before they occur and what can you do about them? What should a sales training program consist of, considering your particular organization? These and many other questions about running a sales organization with maximum effectiveness are treated in this book.

It suggests, in many cases with examples and case histories, methods of organizing and supervising a sales staff, keeping in mind the various objectives and problems of different types of businesses. Training methods, selling techniques, and salesman evaluation are also dealt with clearly and in detail.

The author, Dr. Charles L. Lapp is professor of marketing at Washington University in St. Louis and president of the Business Book Co.

Orders accompanied by check or money order for any book reviewed in this department may be sent to THE INLAND PRINTER/American Lithographer Book Department, 79 W. Monroe St., Chicago 3.

Nolf Cartoon Collection

A collection of the cartoons of John T. Nolf is being prepared for publication by the Schori Private Press in Evanston, Ill., according to its owner Ward K. Schori. The volume, called *Printshop Nostalgia* and subtitled "Old Days in the Printshop," will reproduce cartoons that originally appeared in *The Inland Printer* magazine, predecessor of *INLAND PRINTER/American Lithographer*. It will include a preface by J. L. Frazier, editor of *The Inland Printer* from 1928 to 1951.

Ideas for Direct Mail

DIRECT MAIL SHOWMANSHIP, by Dick Hodgson. \$17.85

Subtitled "101 'Little Extras' to add excitement to your direct mail advertising," this book was made up from a slide presentation of inexpensive but effective direct-mail ideas. The pieces illustrated are selected from a collection of direct-mail promotion items gathered by the author. Each one is illustrated on an 8½x11 sheet with brief descriptive copy. The sheets are gathered in a loose-leaf binder.

Portfolio of Art Work

READY-TO-GO LAYOUTS, Volume 2. \$15.10

Forty designs, prepared to be used as two-color art work, are presented in this portfolio. Each design as presented in the portfolio is approximately 8½ inches wide by 11 inches deep. Each is presented with red as the second color, which will photograph black, and is designed so the colors can be separated easily by making two negatives and opaquing the black areas out of one and the color areas out of the other. Copy for any promotional purpose can be supplied in the areas provided.



"CRYING

won't bring back
my lost press time!



From now on I'll use this CROMWELL
Offset Packing with the caliper
plainly marked on every sheet!"

Who wouldn't weep if he got the wrong caliper packing every time on a
rush make-ready (and aren't they all!)?

It's the sort of thing that can never happen with this Cromwell Offset
Packing. The caliper is printed plainly every 10 inches on every roll
or sheet. There's an arrow, too, every 10 inches, showing the grain
direction. You can't put Cromwell Offset Packing on the wrong way.

Cromwell gives you other money-saving advantages, too. The pack-
ing is specially treated to prevent slip. It can't creep under the blanket.
Uniformity of thickness is unconditionally guaranteed. The hard, firm
surface won't thin out or "mush down" on long runs.

Sheets are supplied tailor-made to the pressman's individual speci-
fication to avoid waste of time, labor and paper in trimming so-called
stock sizes to a particular dimension.

*This Cromwell Offset Packing is 5 mil. Offset Packing and Tympan are
available in calipers .002 to .010, also .012 and .015 in minimum quan-
tities of one roll or 500 sheets cut to customer's specifications.*



Cromwell paper company

180 N. Wabash Avenue • Chicago 1, Illinois • DEarborn 2-6320

Manufacturers of: Papers (Impregnated • Coated • Laminated • Reinforced • Flexible)
Bags • Sacks • Liners • Covers (Single and multiwall construction, using all types of
material to carry, cover or protect all types of products).

Please send information on Cromwell Offset Packing.

12

Name _____ Title _____

Company _____

Street _____

City _____ Zone _____ State _____

Manners—

Outward Indication of Inner Character



salesmen's clinic

BY JOHN M. TRYTTEN

Q "WHEN was the last time a salesman asked your permission before lighting a cigarette in your office? As a printing buyer, I feel salesmen are becoming deplorably ill-mannered. Am I getting crotchety as I get older, or do you feel the same way."—w. s.

A NO ONE has told me recently that I'm getting crotchety, and I agree with you.

I'm not sure deplorable is the correct word, but there has certainly been a decline in good sales manners over the last decade or two. Statistically, I would say perhaps one salesman out of five asks my permission to light up before he does so.

Sales etiquette would seem a trifling matter if the over-all selling quality and effectiveness were consistently improving. But such is not the case.

Manners are generally considered an outward indicator of the inner character, which is necessary to sales success. Manners and character are, therefore, inseparable.

Manners can, of course, be merely a veneer under which little character exists. But men must have some method of forming an initial impression of other men, and *manners* are among the main criteria. Character, which means, among other things, honesty, ability, and dependability, can be tested only in the long run—it cannot be proved merely by a sales talk.

So buyers tend to assume that the well-mannered salesman is *more likely* to exhibit good character over the long pull than one who is ill-mannered. This is obviously not a positive test, but

often it's the only one buyers have. Furthermore, well-mannered associates are more pleasant to have around.

Let's assume you are calling on a new prospect or are in the early stages of cultivating a new customer. How would you treat the following points of etiquette?

Smoking: As on commercial airplanes, cigarettes only. And always ask first if you may light up. I once failed to ask when visiting a customer who had "sworn off" the day before; it embarrassed him to mention it, but he did.

Keep your pipe in your pocket; lighting one signals your intention to prolong the interview. Besides, pipes are messy, odorous, and distracting. I'll admit, however, that some of the best interviews I've had have been with pipe smokers, chatting about pipes and ending up by swapping pouches to try each other's blend. But this comes when you are better acquainted with the buyer.

Drinking: Even those buyers who drink dislike the salesman with alcohol on his breath. So save the first drink for just after your last call, if you must have one. Or, if a customer luncheon demands more than one—and very few of them do—try to plan work other than calls for the afternoon. And remember, orders are not won in drinking competitions with customers. Know where you should stop and see that you stop before you get there.

Stories, clean or otherwise: Some salesmen feel obligated to come up with a story on every call, even with new and strange buyers. Clean or otherwise, the stories are usually a waste

of time. They had best be left until a degree of mutual companionship develops between buyer and seller.


If you must tell stories, be sure they're funny and that you know how to tell them. Don't take your own word for either point; if necessary get your wife's opinion. And if you must tell shady stories, be doubly sure they are funny. Salesmen who tell shady stories as an excuse to use four-letter words do not get asked back, period. Unless you know whom you're with, lay off stories with dialect, or touching on politics and religion.

Arguments: Even in selling, temper sometimes has its place, but not often, and never unless you have firm control of it. The salesman's skill is revealed in his handling of disputatious matters calmly. He will sidestep arguments having nothing to do with the work at hand, but deal firmly and convincingly with any imputations against him or his company by the buyer.

Cleanliness: You'll wonder why anything so obvious must even be mentioned. Here's why: I know one salesman who will wear a white shirt for four or five days before changing it. More than one salesman calls on me looking as if he slept in his clothes. Dirty fingernails, run-down heels, and spotted ties are still much too common.

Speech: It is neither necessary nor even desirable that you talk like a radio announcer. People in printing, however, are supposed to have more than a nodding acquaintance with American English as it should be used. I feel hesitant to put my copy in the hands of a salesman who says "just between you and I," even though I realize he won't do the proofreading.

This is not a complete guide to sales etiquette, but it touches a few of the areas most ignored by many salesmen. You can't and shouldn't be a foppish dude, nor can you be all things to all men, but more attention to common, everyday courtesy will make it easier for the inner character of you and your company to show through.



**It's Nice to be Important ---
but
It's More Important to be Nice**

Sanderson Brothers
INCORPORATED

A series of direct-mail cards in two colors for customers and prospects has been designed by Sanderson Brothers of North Abington, Mass. Original of this one was 7½x3½ inches in black and magenta.

what's new in equipment

and supplies

Canadian Firm Manufacturing Lawson Pacemaker II Cutters in Four Sizes

The Lawson Co. a division of Miehle-Goss-Dexter, Inc., has introduced its new Pacemaker II cutter line. The heavy-duty machines are being manufactured to Lawson specifications by the Canadian-owned firm of R. McDougall Co., Galt, Ontario, for distribution in the U.S., Canada, and foreign countries.

Lawson Pacemaker II models will be made available in 42-, 47-, 52-, and 56-inch sizes. The standard Pacemaker machines in larger sizes will continue to be produced at the company's Chicago plant.

All machines will have standard 6½-inch clamp openings with a knife speed rated at 50 strokes per minute, Lawson said. Extra large 78-inch back tables will be available as optional equipment with the 56-inch machine. Motors, gears, pistons, and hydraulics are all located inside the base casting for extra protection and simpler maintenance.

Pacemaker II models have dual drives for the knife bar pulls. According to Lawson, the dual conical drives at both ends of the knife bar utilize multimesh gearing to eliminate chatter and knife vibration. Knife bar linkage is reduced to the absolute minimum (two points on each bar).

Rigid, box-type clamps are provided on all the Lawson Pacemaker II cutters, as well as full-height clamp guides. The

clamp cylinder is located inside the hydraulic tank which is accessible from the front of the machine. Anti-friction and sealed-in bearings, which require no lubrication, are used wherever possible.

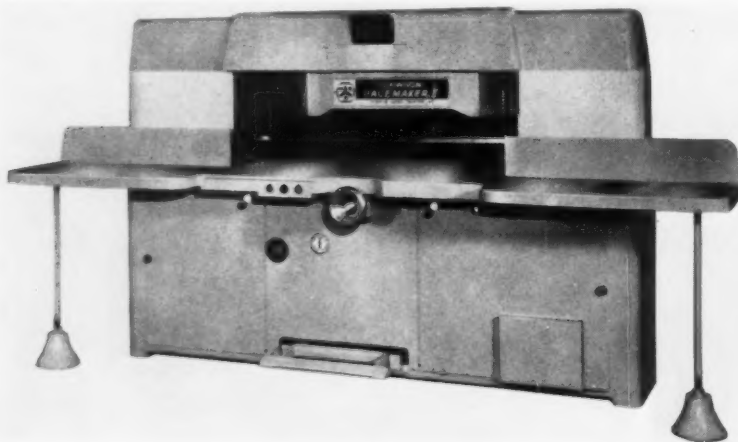
To simplify operation, the machines have been designed with all controls located under the front table. The distance from the back gauge to the cut line is projected onto a large screen located at eye level on the front of the machine and is graduated in ¼-inch increments.

Double-pull bar overloads are included to prevent damage in case of operator error. The clutch disengage mechanism and an electric clutch and brake assure instant stopping action, and the treadle has been broadened and widened with a non-skid surface design to prevent accidents.

The Lawson Electronic Spacer has been modified to provide an indexing feature. Electronic signals are easy to position and permit the spacing device to operate within .002-inch accuracy at all times, Lawson said. Because there are no physical contacts, the accuracy of the spacing is not disturbed by dust, dirt, or atmospheric changes. The Lawson Autoset, tape-operated spacer will be available as optional equipment at a later date.

For information: The Lawson Co., 2011 Hastings St., Chicago 8.

The 52-inch Lawson Pacemaker II, hydraulic-clamp paper cutter, produced by a Canadian manufacturer, has been introduced by the Lawson Co., a division of Miehle-Goss-Dexter, Inc. Three other sizes, 42, 47, and 56 inches, are included in the line.

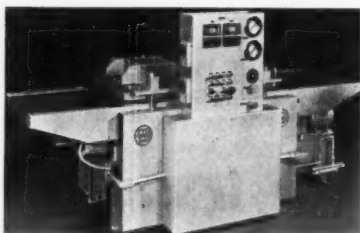


Erie Thermoplastic Molding System

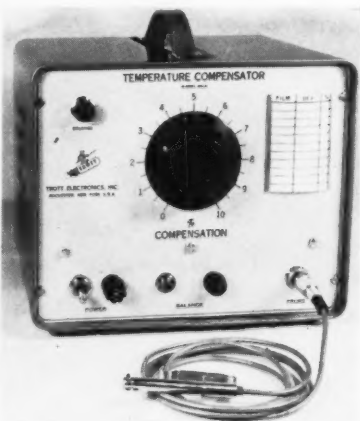
Two hydraulic presses and a conveyor system provide the basis for an automatic, thermoplastic molding unit introduced by the Lake Erie Machinery Corp. An electrically-heated platen press preheats and molds the material which is then moved automatically to a water-cooled platen unit.

The press will produce at the rate of one job every four minutes, according to the manufacturer. Automatic controls permit continuous operation at both press stations. Tables are provided to unload and load the press without interruption of the cycle.

For information: Lake Erie Machinery Corp., Box 68, Buffalo 17.



An automatic, thermoplastic molding unit, comprised of two platen presses and a conveyor, has been developed by Lake Erie Machinery Corp. Continuous operation is possible at both press stations by means of automatic controls.



The Trott temperature compensator is designed to eliminate negative density variations in photographic developing fluids.

Temperature Compensator

The Trott temperature compensator, a portable, electronic control unit which changes the speed of an electric timer to compensate for temperature variations in a photographic tray or tank, has been introduced by Trott Electronics, Inc. The compensator is designed to eliminate the variations in negative density caused by the unavoidable changes in developer temperature during the processing of black and white films.

For information: Trott Electronics, Inc., Rochester 8, N.Y.



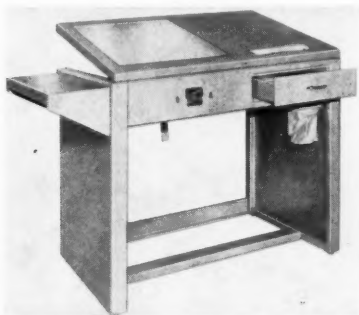
Entire copy blocks can be stripped with the H. B. Rouse hot metal band saw.

Hot Metal Paste-Up Band Saw By H. B. Rouse Co.

A hot metal, paste-up band saw with automatic feed for handling an entire copy block has been introduced by H. B. Rouse & Co. With the saw, Ludlow, Linotype, and Intertype slugs can be accurately stripped to 0.065 or 0.155 inch high.

Several sets of rules can be handled simultaneously as the work locks instantly into the proper position between two bars, the firm reported. The automatic feed maintains a uniform pressure against the blade for accurate cutting.

For information: H. B. Rouse & Co., 2214 N. Wayne Ave., Chicago 14.



An adjustable top with an illuminated working area is a feature of the Brown Co.'s photocomposition paste-up table.

Photocomposition Table

The W. A. Brown Mfg. Co., has introduced a photocomposition paste-up table. Constructed of steel, the table has a tilting top, adjustable in one-inch increments up to 35°. It is also equipped with a high- and low-intensity light source and a 22x26-inch working area.

For information: W. A. Brown Mfg. Co., Prudential Plaza, Chicago 1.

Printax Paper Cutter

Printax paper cutters are now being distributed in a 31-inch size by Amsterdam Continental Types and Graphic Equipment, Inc. As with other Printax models, the 31-inch utilizes the gearless Cyclo-drive, an electromagnetic clutch, and magnetic tape programming.

For information: Amsterdam Continental Types and Graphic Equipment, 276 Park Ave., S., New York 10.

Model 138, Single-Color Offset Press Is Introduced by Harris-Seybold Co.

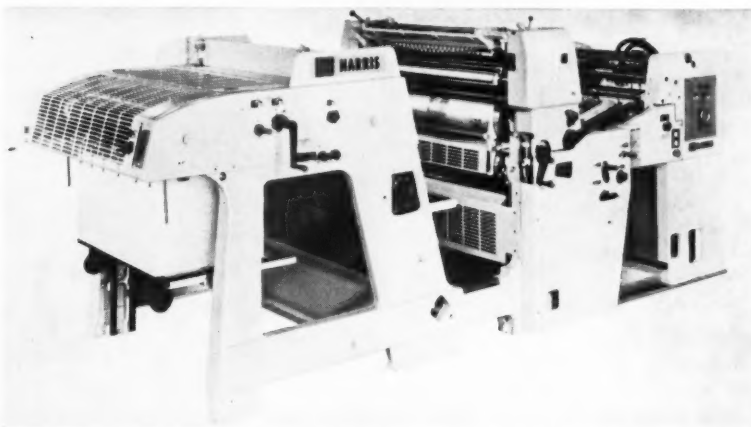
The Model 138, a single-color, 25x38-inch offset press, has been introduced by the Harris-Seybold Co., a division of the Harris-Intertype Corp. The new press is a companion to the Harris two-color unit of the same size.

Features of the 138 include an under-register feed roll system which uses spring-loaded upper feed rolls and driven lower feed rolls to accelerate the sheet from the front guides to an over-fed position against the gauge pins; a variable

dampening system; a motorized pile hoist; micrometer circumferential and lateral plate cylinder adjustments; pull-type side guides; vacuum slow-down wheels, and air blow-down bars in the delivery.

According to Harris, the press is suited for book production, such as high school annuals, because it is the proper size for 6x9 and 8x11 to 9x12-inch multiples.

For information: Harris-Seybold Division, Harris-Intertype Corp., 4510 E. 71st St., Cleveland 5.



The Harris-Seybold Division of Harris-Intertype Corp. has added a single-color, 25x38-inch offset press to its line. The unit is ideally suited to producing certain kinds of books, such as high school annuals, as well as other types of job printing, the firm said.

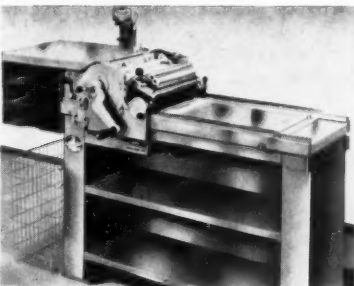
Vandercook Develops SP15 Proof Press

The SP15, a simplified version of the firm's Universal I proof press, has been developed by Vandercook & Sons, Inc. Principal feature of the new version is its inking system which consists of two 2½-inch synthetic form rollers, a steel vibrator, and a steel rider roller.

Predistribution of the ink can be obtained by means of a small hand wheel located on the side of the cylinder carriage handle, or by a power-driven ink drum combined with automatic washup. Four knobs are provided for independent adjustment of the two form rollers.

For information: Vandercook & Sons, Inc., 3601 W. Touhy Ave., Chicago 45.

Vandercook & Sons, Inc., has introduced the SP15 proof press, a simplified version of its Universal I model.



Flexographic Inks

A series of water-base, fluorescent, flexographic printing inks has been developed by the General Printing Ink Division of Sun Chemical Corp. The inks are available in various colors.

For information: General Printing Ink Division, Sun Chemical Corp., 750 Third Ave., New York 17.

Black Magic Roller

The Ideal Roller & Manufacturing Co., has developed the Black Magic roller to improve color and black and white printing. It has a soft, resilient surface, although it has proved to be scuff-proof, resistant to solvents, and nonglazing, the firm reported. Black Magic is designed to distribute ink evenly and offer greater control of water.

For information: Ideal Roller & Manufacturing Co., Inc., 2512 West 24th St., Chicago 8.

8000 Series Offset Plate

The 8000 series presensitized, aluminum offset plate has been introduced by the A. B. Dick Co. The plate is capable of reproducing 25,000 or more clear impressions, according to the firm. Designed for small offset presses, it is available in four sizes; 10x15 pin bar, 10x15½ slotted, 10x15 straight, and 10x18½ inches pin bar.

For information: The A. B. Dick Co., 5700 W. Touhy Ave., Chicago 48.

...increase
your share of the
**PROFIT
DOLLAR**

with MGD
job shop equipment



In successful job commercial printing, every operation and service must carry its own weight. How much of the total profit dollar you can pick up depends to a great extent on the efficiency of the equipment in your pressroom or your bindery. Investigate the full Miehle, Dexter, Lawson and McCain line of job shop equipment. Ask your MGD man to help you plan your plant for the competitive years ahead.

**MIEHLE
VERTICAL**

The basic job commercial letterpress. Fastest get-away...makeready on most jobs less than 10 minutes! Fastest changeover—just 3 minutes to set up for a change in sheet size! And a complete washup takes less than 7 minutes.

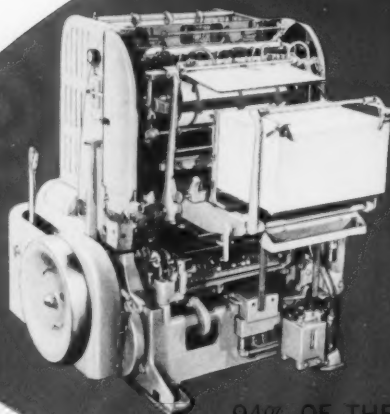
For short runs or long runs, for envelopes or imprinting, for form work or color work the Miehle Vertical will handle 94% of all jobs that come into your plant. Sheet size: 14 x 20", speed: 5000.

**MIEHLE 25 SINGLE
COLOR OFFSET PRESS**

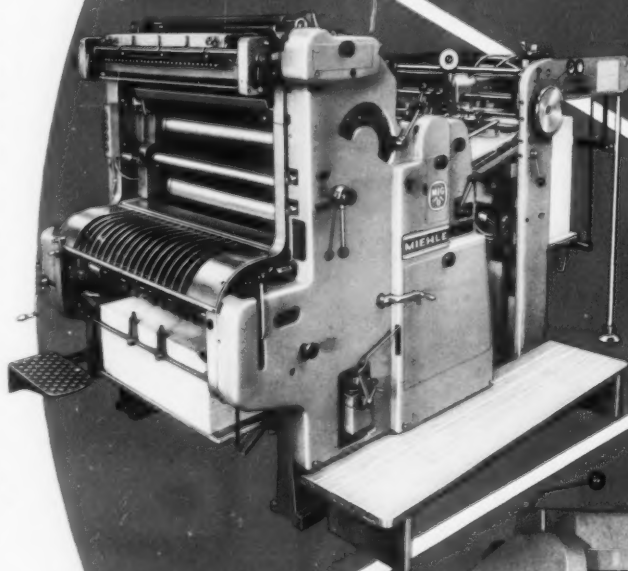
A small, fast versatile press for both long and short runs. Prints everything from simple letterheads to the most difficult color work on a wide range of stocks from onion skin to board.

Has many Miehle big press features including...Quick, simple size changeover...Miehlegrip speed plate clamp...Swing gripper sheet transfer for hairline register...Superb four roller inking.

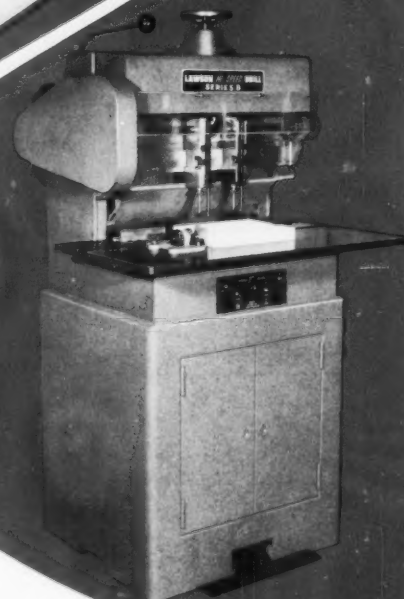
Size: 20 x 26, Speed: 8000. A companion to the larger Miehle 29 and 36 Single Color Offsets.



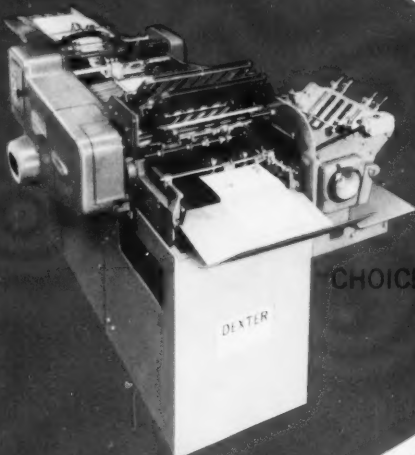
94% OF THE JOBS



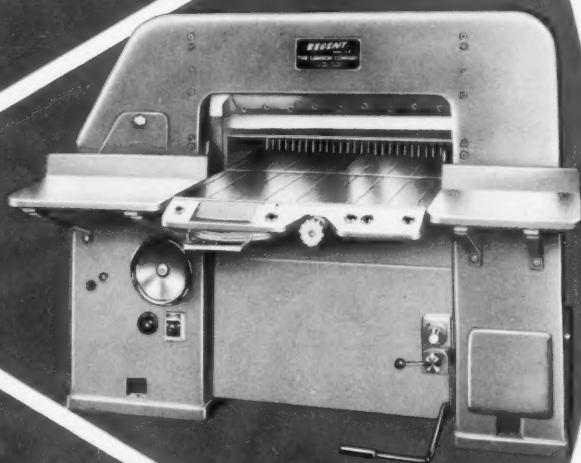
BIG PRESS
FEATURES



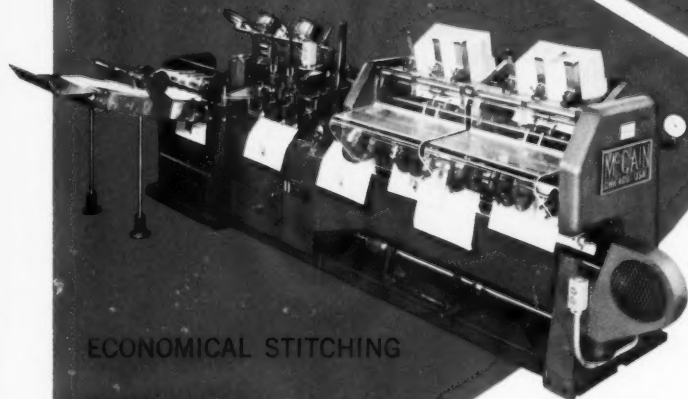
EXTRA SERVICE



CHOICE OF THE PROS



ACCURATE CUTTING



ECONOMICAL STITCHING

LAWSON HI-SPEED MULTIPLE HOLE "B" DRILL

The low-priced Lawson Series B drills— or drills and slots in one operation—two or more holes in a full 2 1/4" lift in just 2 seconds. And it's versatile, too—maximum center-to-center 19 3/4", minimum to 1 1/4"... slotting, slitting and round cornering attachments available.

It has all the important features of the larger Lawson Heavy Duty Drill... Fixed table construction for unmatched accuracy and smoother work flow... Convenient controls with all adjustments up front... Newest simplified drill heads.

DEXTER (Cleveland) WS & AS FOLDERS

Fast, versatile folders with features which make Dexter the "choice of the pros"... Continuous Air Wheel Feeder... Self-Adjusting Fold Rollers... Micrometer-Stop Fold Plate Adjustments... Two-up Slitting in Both Sections... Optional Small Signature Attachment.

The WS handles sheets from 3 x 4" to 14 x 20" and the maximum sheet on the AS is 18 x 24"—both have a geared speed of 4200 inches per minute... optional fold plate arrangements.

REGENT 34 1/2" CUTTER FROM LAWSON

Priced and sized to efficiently cut and trim the output of smaller presses—yet with most of the Lawson big cutter advantages and the range, accuracy and productive capacity to cut ream after ream of all types of stock quickly and economically.

Full 34 1/2" between uprights... Extra capacity 4 1/2" clamp opening... Fast 42 stroke-a-minute knife action... Hairline accuracy for the most exacting work... Optional Automatic Spacer.

MCCAIN SADDLE-MATIC

Here's a completely new, low cost automatically fed stitcher designed to handle all of the average plant's saddle bound work—efficiently and profitably. Signature range from 3 1/2 x 6" to 11 1/2 x 14"—speed up to 4500 booklets or pamphlets per hour.

Get-away is fast—complete set-up or changeover takes less than five minutes. Sturdy, compact design—just 30 square feet for basic two-pocket model.



MIEHLE-GOSS-DEXTER, INC.
CHICAGO 8, ILLINOIS

Another Way MGD Helps You...

Dexter Gold and Foil Book Case Stamping Machine

A gold and foil case stamping machine, that can emboss, deboss, stamp, overprint the backbone, and multicolor stamp the cover in one pass through the press, has been introduced by the Dexter Co., a division of Miehle-Goss-Dexter, Inc. It is intended for economical production of colorful casebound books, the company reported.

The Dexter case stamping unit can handle cases ranging in size from 6x13 to 11x20 1/2 inches. Using gold or colored foil, it can cover an area up to 5x11 1/2 on the backbone and up to 8x11 1/2 on the front cover, Dexter said. Rated speed is claimed to be from 25 to 60 cases per minute.

Because of the unit's three-station design, covers move automatically from the 14-inch hopper feed through the first two stations where the backbone is embossed, debossed, stamped and/or overprinted with foil or gold. The third station stamps the front cover. Foil feed-up, dwell time, temperature, and register controls are located at each station.

Stamping heads are air-operated and have individual impression pressure adjustments. The heads are operated by toggles supported by eccentric-mounted ball bearings.

Waste is reduced because foil or gold, of the width required by design depth only, may be used. In addition, the short distance that foil must travel assures positive control with minimum ribbon width tolerances.

For information: The Dexter Co., 2011 Hastings St., Chicago 8.

Lawson Co. Introduces New Version of AutoDex Drill

A new version of the AutoDex multiple-head drilling machine has been introduced by the Lawson Co., a division of Miehle-Goss-Dexter, Inc. Work is fed onto a continuous moving chain which automatically registers the lift under the drills and delivers the finished work to a table or auxiliary conveyor belt for packing and shipping.

The AutoDex can be used for slitting, slotting, and round cornering in one pass through the machine. Additional stations can be hooked up right or left of the moving conveyor. Drill speeds are variable from 10 to 30 strokes per minute, depending upon the type of stock.

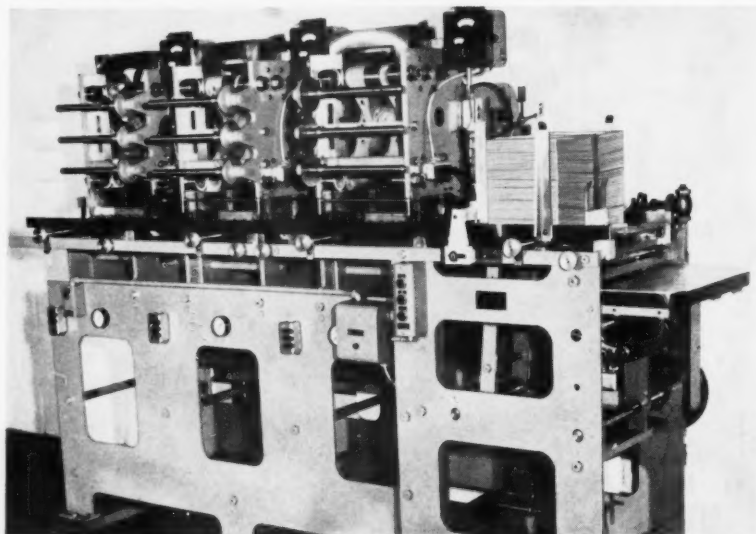
For information: The Lawson Co., 2011 Hastings St., Chicago 8.

Quartz Line Lights

Natural Lighting Corp., has introduced the Quartz Line light for copyboard illumination. By means of the light's housing and reflector design, completely even illumination over the entire copyboard area is possible, according to the firm.

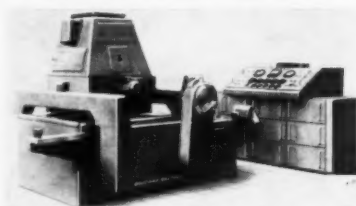
The reflector material is said to be twice as reflective as other existing materials. In addition, it will not deteriorate with age, heat, or other environmental conditions which tend to attack silvered glass.

For information: The Natural Lighting Corp., 630 S. Flower St., Burbank, Calif.



One pass through the press will emboss, deboss, stamp, and overprint casebound books with gold or foil when the Dexter Co.'s case stamping machine is used.

Introduces Bouzard Step-and-Repeat Units



This is the 60x80-inch model of the four Bouzard step-and-repeat machines which have been introduced in the United States by Amsterdam Continental.

The European-made Bouzard step-and-repeat machines have been introduced in the United States by Amsterdam Continental Types and Graphic Equipment, Inc. Available in four sizes for both manual and automatic operation, the machine is applicable to label, stamp, packaging design, electronic circuit, and other repeat-image production, according to the distributor.

The Bouzard units operate by push buttons, fully automatic punch card system, or by manual control. Handwheel control can be set to thousandths of an inch. Mechanical counters indicate the travel of the chase housing in each direction.

Available light sources include incandescent lamps, high-intensity arc lights, or 600-watt arc Xenon tubes. The machines are available in four sizes, 30x38, 44x56, 54x72, and 60x80 inches.

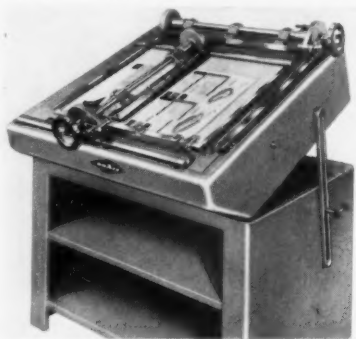
For information: Amsterdam Continental Types and Graphic Equipment, Inc., 276 Park Ave., S., New York 10.

Small Jet Line Tables

The nuArc Co., Inc., has introduced two smaller sizes of its Jet Line stripping tables. The models, measuring 15x22 and 22x26 inches, are designed to meet requirements of small plants or to serve as standby equipment in larger firms.

For information: The nuArc Co., Inc., 4110 W. Grand Ave., Chicago 51.

Two smaller sizes, 15x22 and 22x26 inches, of the Jet line stripping tables have been introduced by nuArc.



Parchkin Art Parchment

Parchkin brand art parchment paper has been developed by the Paterson Parchment Paper Co. With a basis weight of 110² for 500 sheets 24x36 inches, the paper is designed for merchandising kits, promotional literature, ad inserts, etc.

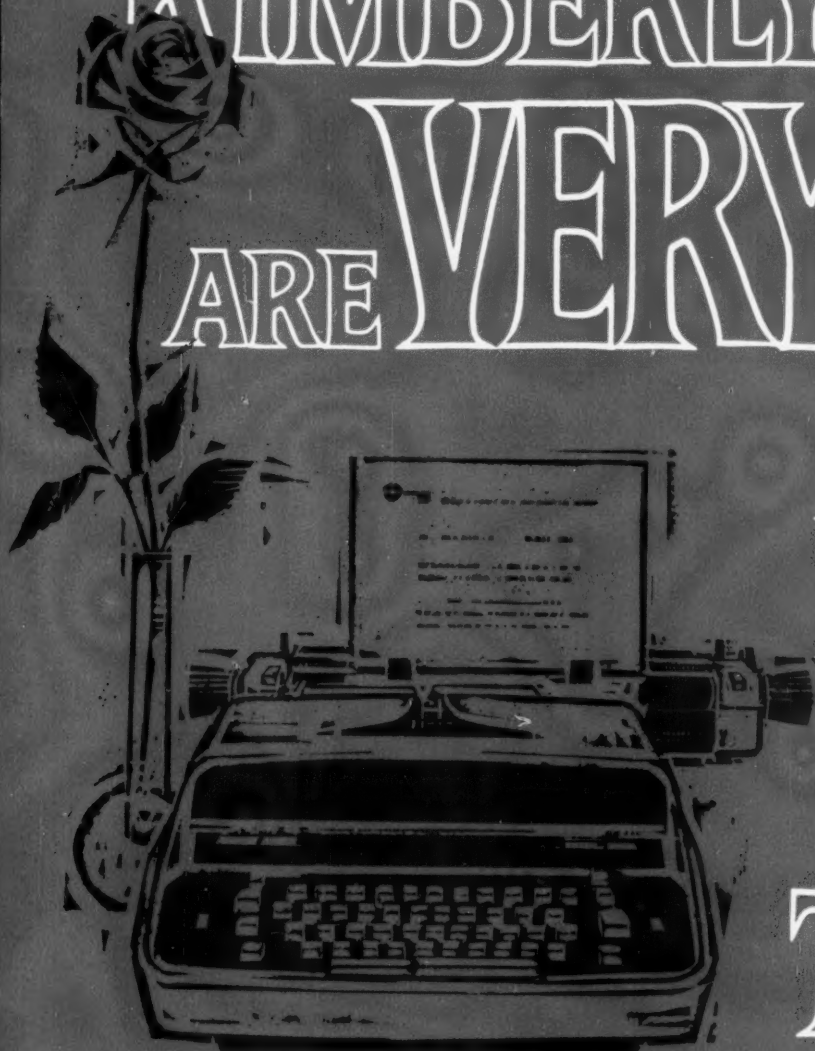
For information: The Paterson Parchment Paper Co., Bristol, Pa.

Double-Face Adhesive Tape

Double-face 15-8, an adhesive-coated tape designed for newspaper composing rooms, has been introduced by the Interchemical Corp. The tape will adhere flat or curved metal or plastic stereotypes to a base.

For information: Interchemical Corp., Copying Products Division, Cincinnati 1.

TODAY, YOU AND KIMBERLY-CLARK ARE VERY BIG IN THE OFFICE, TOO



You probably know the Kimberly-Clark line of coated printing papers. At least we hope so! But have you recommended Kimberly-Clark *business* papers for your customers' office needs? It's the longest, strongest line of business papers going. Cotton fiber and sulphite both. Bonds, mimeos and offsets. Ledgers and onionskins. Duplicators, index and vellum bristols... even postcard stock and envelopes. It's the full line of business papers that'll make you very big in office circles. FROM KIMBERLY-CLARK MERCHANTS.



Kimberly-Clark

Continuous Sheet Feeder

A continuous feeder for sheet-fed presses, featuring a unique "air sword" support principle, has been announced by the Harris-Seybold division of the Harris-Intertype Corp. Now being used in several leading lithographic plants across the country, the new feeder is said to bring significant production advantages to large sheet-fed offset presses through more continuous operation.

The primary advantage of the "air sword" support principle is that it eliminates the need for rehandling stock, according to Harris-Seybold. The lift as it comes from the mill on a standard mill skid can be placed directly into the feeder, eliminating any repiling operations.

The "air sword" support principle utilizes a number of specially designed and coated tubular rods containing air jets. When the rods are attached to a compressed air source, air is forced through the jets and "lubricates" the rods with an air film to facilitate their insertion into a remnant pile. The "air sword" rods then support the remnant pile, which continues to feed into the press, while the empty skid is lowered and a new skid brought into feeding position. Since the remnant pile is nearly depleted by this time, no air is required for withdrawal of the rods.

For information: Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.

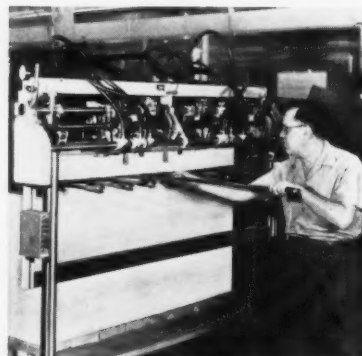
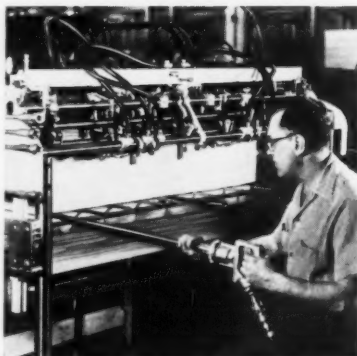
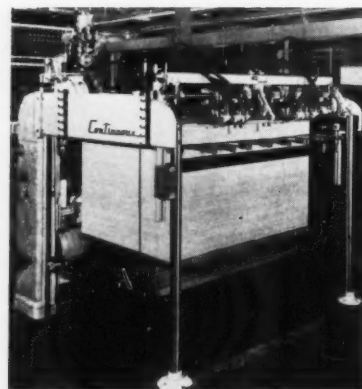
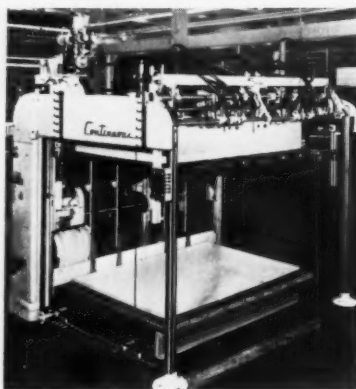
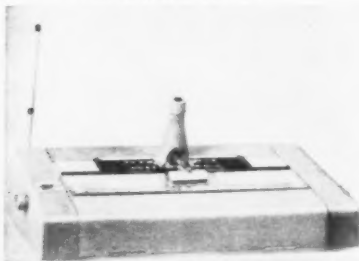
Prototype Phototypesetter By Prototype Graphics

The Prototype phototypesetter has been introduced by Prototype Graphics, a division of Electrographic Corp. Operating under normal room light, the unit will set continuous copy of any length without interruption, the firm reported.

Other features include an accessibly located, self-contained paper magazine, a magnified line spacer, a line spacer set knob that permits setting at any predetermined reading, a line advancer knob that allows vertical measurement and interlineal spacing, a magnified character index spacer for letterspacing control, easy manipulation of exposure lamp, accommodation of paper up to 17 inches, and even paper feed.

For information: The Prototype Graphics Division, Electrographic Corp., 305 E. 45th St., New York 17.

The Prototype phototypesetter is said to offer continuous copysetting in any length due to a roll-up paper system.



Clockwise from lower left: In photo 1, as the pile is depleted an "air sword" support rod is attached to a quick-connect/disconnect air hose and inserted near bottom of the pile. The operation is repeated until all support rods are in place across the pile. When the air support rods are in place (photo 2) the auxiliary hoist is raised, engaging the rods and continuing to raise the pile as the empty skid is lowered. A new pile, on a standard mill skid, is

brought into position (photo 3) as the remnant pile is fed from the air sword supports. The new pile is raised until it contacts the support rods and lifts them from the auxiliary hoist bars. The main hoist now takes over (photo 4), and the remnant pile continues to feed from the rods, now supported by the top of the new pile. The support rods are then withdrawn and sheets continue to feed into the press without interruption.

Bausch & Lomb Microscope Measures Metal Die Wear

Bausch & Lomb has introduced the Die-Wear microscope which can determine visually the exact amount of metal which must be ground away to properly resharpen a cutting edge.

The B&L microscope is capable of measuring die wear over a range of 0.020 inch to an accuracy of plus or minus 0.0005 inch or 10% of the depth, whichever is greater, the firm claimed. It can also be used for measuring bevels, burrs, and fillets.

For information: Bausch & Lomb, Inc., Rochester 2, N.Y.

Zenith Slitter-Perforator

Royal Zenith offset presses in 23-, 25-, and 30-inch sizes can now be equipped with an air-actuated slitter-perforator, the firm has announced. The unit, which slits, perforates, or scores, is designed for printers of forms, labels, menus, and checks. It is fitted to Zenith's gear-driven stripping cylinder and powered by a separate air compressor.

For information: Royal Zenith Corp., 180 Varick St., New York 14, N.Y.

Variable Control System For Developing, Fixing

A variable contrast control system, which uses a single solution for developing and fixing black and white films, has been introduced by the Cormac Chemical Corp. The system employs a combination of Unibaths CC-1 and CC-2 in varying ratios.

With the Unibaths, once the development to the desired contrast is completed, fixing agents within the solution take over to finish the process. The Unibaths produce finer grain, greater photographic clarity, and longer shelf life, according to the manufacturer.

For information: The Cormac Chemical Corp., 34-22 35th St., Long Island, N.Y.

Metro Offset Paper

Metro Offset, an uncoated printing paper introduced in 1960 by the Kimberly-Clark Corp., is now being manufactured to a brighter color standard. The paper combines opacity with a strong blue-white appearance for greater contrast between paper and ink, the company said.

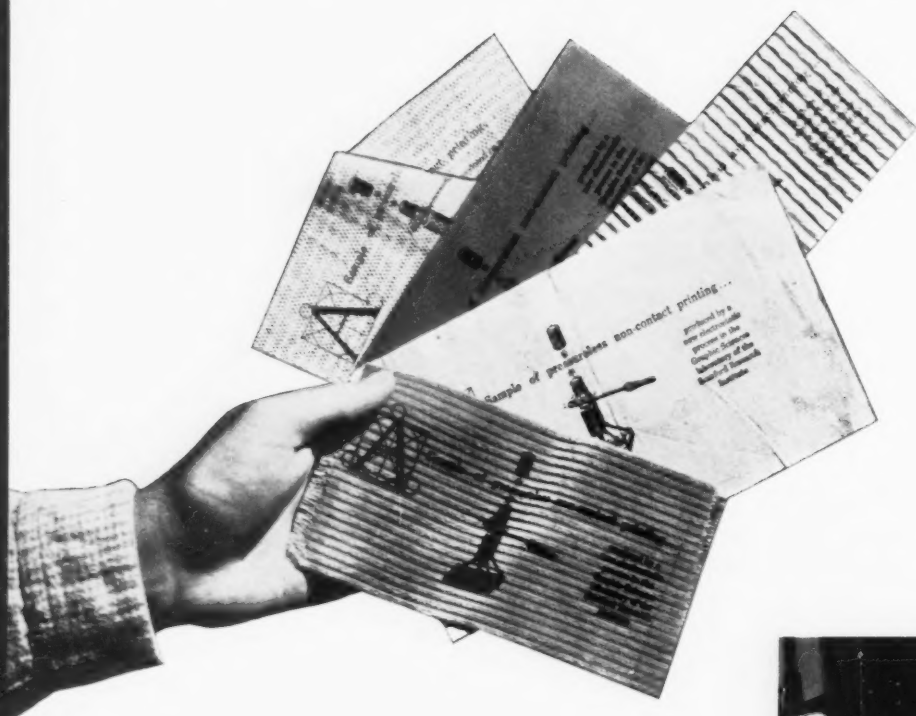
For information: Kimberly-Clark Corp., Neenah, Wis.



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Electrostatic printing offers good resolution on various surfaces, including tissue, textiles, and many others.

Halftone capabilities of pressureless printing are equivalent to those of current processes, Stanford claims. Laboratory model of press is shown in background.

New Pressureless Printing Method Developed at Stanford Research

Extremely flexible, system is applicable to fragile, soft, or irregular materials. The process, called electrostatic printing, was sponsored by San Francisco firm.



A MAJOR INNOVATION in printing that allows mass production while preserving the art quality has been developed by Stanford Research Institute's graphic sciences laboratory in Menlo Park, Calif. The process is sometimes called "pressureless printing," because no physical pressure is applied to the printing surface. Extremely flexible, it is applicable to fragile, soft, or irregular materials. The new approach thus broadens the variety of useful printing surfaces—clean, sharp images can be printed on everything from low-grade newsprint to sandpaper to glass to aspirin tablets.

The new process is called electrostatic printing and was developed under sponsorship of the Electrostatic Printing Corp. of America, San Francisco. In operation, a 200-mesh stainless steel screen is charged to about 1,500 volts. A stencil in which the image area is transparent and the non-image area opaque is applied to the screen. The paper—or other material, any material—is placed behind the screen, and backing up the paper is a solid metal plate of opposite polarity from that of the screen.

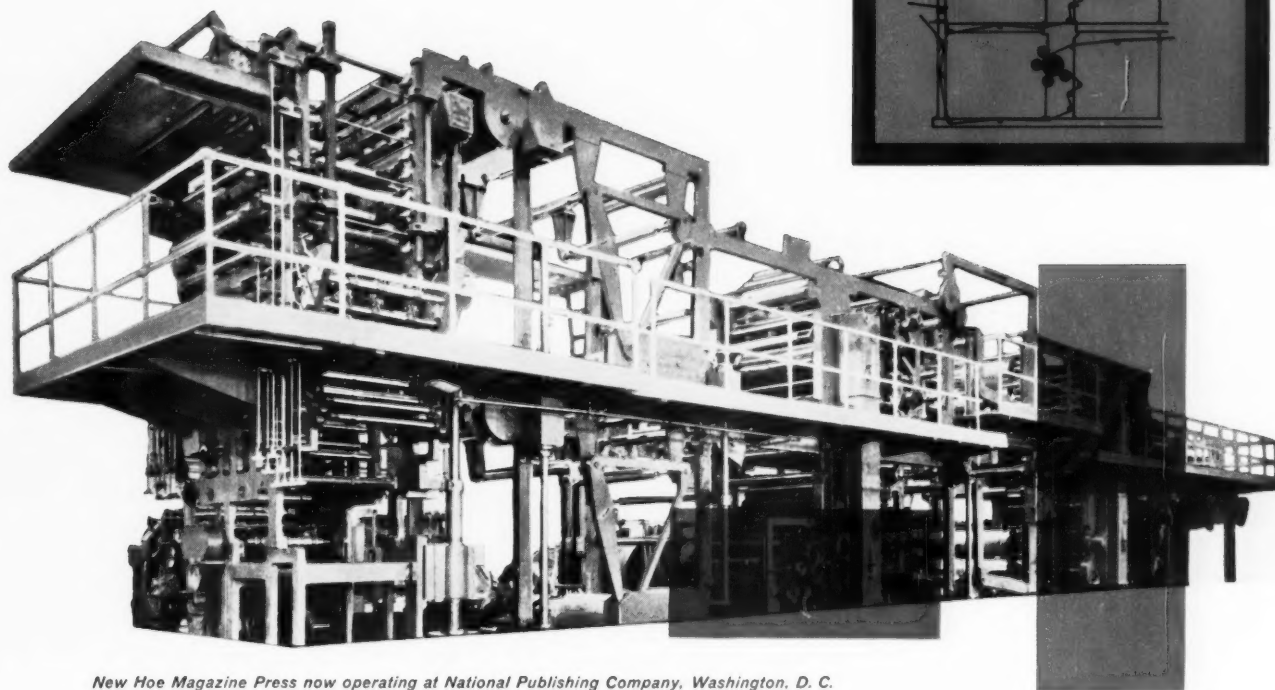
A mixture of dry-ink pigment and resin is brushed by a rotating brush into the

screen, where the dry-ink particles acquire a charge.

The rear electrode now attracts the particles, and those in the transparent areas of the image pass through to the paper. Heat treatment of the dry-ink and resin image fixes it firmly and permanently to the paper.

Currently experimental, the electrostatic printer shows promise of high-quality reproduction on a broad range of materials. The 200-mesh screen could mean easy and inexpensive reproduction of 200-screen halftones. This would be even

(Turn to page 98)



New Hoe Magazine Press now operating at National Publishing Company, Washington, D. C.

WHAT'S SO SPECIAL ABOUT THIS 2-COLOR MAGAZINE PRESS?

As you can see, it's much like other 2-color presses in outward appearance. But glance at the details above. Notice the critical arrangement of cylinders. It was engineered by Hoe to produce 16 pages of 4-color signatures with **no sacrifice** in the total 64-page capacity. And there is provision in the basic frame to double this 4-color capacity from the present 16 to 32 pages—again with **no reduction** in the basic 64-page capacity.

With this ability to print simultaneously 16 pages in 4-color and 48 pages in 2-color now—or 32 and 32 in the future—National Publishing Company* can provide more versatile production of national, trade union, and association magazines. They can handle 4-color covers (in fact, the first live job off the press was a color cover) without resorting to special and, usually, expensive press equipment as so many plants must do. They can combine 2-color and 4-color signatures at a rate of 1,200 feet per minute. And they have future capacity for growth. Yet, National Publishing Company achieved this new capacity for lucrative 4-color work with essentially a basic, economical 2-color press. Perhaps you, too, should study this kind of Hoe-engineered investment. Look to Hoe for Progress in Printing. R. Hoe & Co., Inc., 910 East 138th Street, New York 54, N. Y.

1) Printing unit, showing provision in framework for future addition of color cylinder. 2) Basic 4-color arrangement, with ink carriages in locked-up position. 3) Drawing of cylinder layout; standard 2-color arrangement, top; and 4-color layout, below.

*of Washington, D. C.

HOE



(Concluded from page 96)

more detailed than photographs appearing in magazines today.

Virgil Barta, manager of the graphic sciences laboratory at SRI, believes the electrostatic printer may cost 50% less than a conventional printing press capable of the same output and should weigh only half as much.

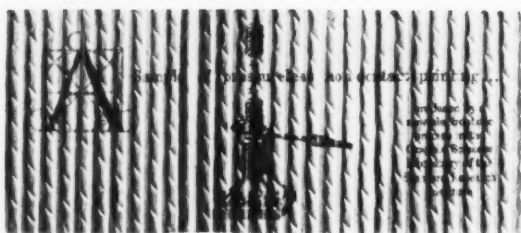
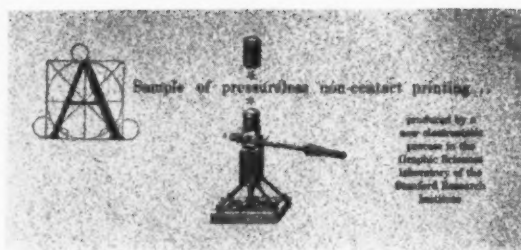
Greater control of the printing process is also possible, Mr. Barta said. The optical density of the ink, for example, could be varied by changing the level or duration of the voltage. Even a relief image would be possible, a capability that should provide a new graphic arts dimension.

Another advantage of the electrostatic printer is that, with engineering improvements, both sides of the paper can be printed simultaneously. This is possible because the ink-and-resin particles can be charged to either polarity.

Electrostatic printing will appear on many items in the future, Mr. Barta predicted. For example, advertising images can be printed on the hills-and-valleys surface of corrugated paper and boxes. Foods may have advertising, decoration, or cooking instructions printed on the substance itself. Ceramic tiles may be adorned with designs printed rather than painted and baked on. Even cotton swabs and bandages might be printed with medical instructions. In each case, the image quality would be virtually independent of the surface characteristics.

The feasibility of pressureless printing has been established. Additional research is needed only to develop a full range of dry printing inks and methods for rapid fixing.

Printing electrostatically, while done at high speed, will not be far removed from the quality and craftsmanship of past times. The printing may appear on a potato chip, but it will still be an art.



Above, left: Stanford Research Institute staff member, Clyde O. Childress, a major contributor to the invention of the electrostatic printer, makes a print on it.

Above: Materials that can be printed with the pressureless process include (from top) sandpaper, corrugated board, and rolled cotton.

Left: A schematic model of the printer shows its 200-mesh screen. Dry ink particles brushed against it acquire a charge and are then attracted through the open image areas of the stencil to the paper, which is backed by a plate of the opposite charge.

Right: Mr. Childress examines the tone patterns of a sheet printed with the electrostatic printing unit.



Standardization of Process Inks Draws Comment

BY J. HOMER WINKLER and FLOYD C. LARSON

Over the past several years there has been considerable discussion about the standardization of process inks. Such standardization has taken place in Germany, England, France, and other foreign countries.

Users report that this standardization has many beneficial effects. First, it enables the ink manufacturer and printer to stock a much smaller supply of ink. Second, it makes it possible for everyone using the standard inks to work from the same bench mark, and, finally, by using standardized inks and by reducing inventory the cost of ink can be materially reduced.

The problem of specification and evaluation of ink is of considerable importance to the industry. At present there is no uniform way of designating the color of an ink or of determining the relative merits of various process inks proposed by ink manufacturers. These two difficulties pose problems not only for the user but also for the manufacturer. The user finds it difficult to select the best set of inks, and the manufacturer finds it difficult to know how to satisfy the requirements of the consumer.

For several years now, a committee of the Technical Association of the Graphic Arts has met during the annual meeting to discuss problems in the evaluation of the color of inks. This color committee is affiliated with the TAGA delegation to the Inter-Society Color Council. The first chairman of the committee was Dan Smith, then with the Research Laboratories of the Interchemical Corp. The second chairman was W. L. Rhodes, Rochester Institute of Technology. The present chairman, J. A. C. Yule, Eastman Kodak Research Laboratories, was appointed at the annual meeting this year.

The committee has discussed ways of evaluating process inks and ways of specifying the color of inks or the color of

prints made on paper. TAGA authors have presented many papers on these subjects. The principal contributor has been Frank Preucil, Lithographic Technical Foundation, who has developed several color charts and methods for evaluating inks. There has been heated debate concerning the subject.

At the meeting this year, the committee undertook a project. It was decided that several colors of ink should be selected for study. Prints should be made using these inks. They should be sent to various members of the committee who will measure the inks and express the col-

or in systems which they presently use. The members will also evaluate the inks and rate them for quality. After the inks have been specified and color qualities determined by the various methods, the committee will meet again and compare results. If this committee's work is successful, then a method for selecting the best set of inks and for specifying inks will be available to the printer and ink manufacturer. The work of the TAGA color committee will be an important contribution to the literature of graphic arts and will aid considerably when the problem of standardization is finally resolved.

Press Makeready Film

"Printing: Platen Press Makeready," a 15-minute, 16-mm sound film, has been released by International Film Bureau, Inc., 332 S. Michigan Ave., Chicago 4. Designed for high school through adult graphic arts students, the film shows the complete process of makeready from locking-up the form to running the completed job. It was produced and directed by David P. Barnard in cooperation with the printing department at Stout College.

Various steps involved in press makeready are outlined in the black-and-white, sound film, "Printing: Platen Press Makeready."





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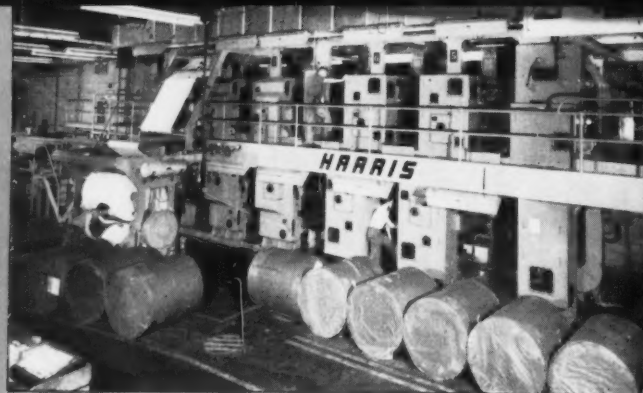
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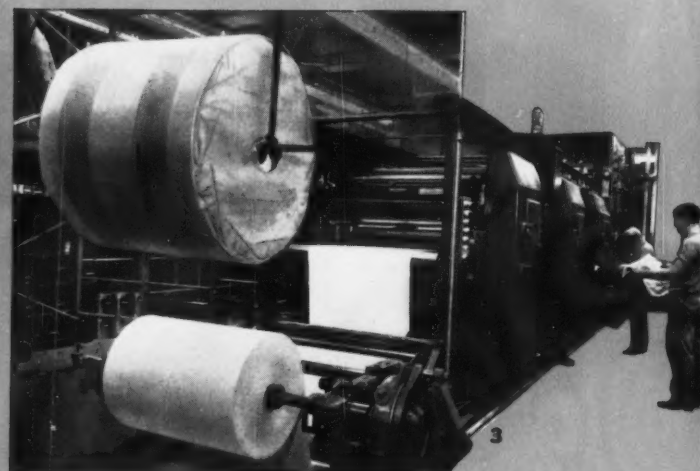
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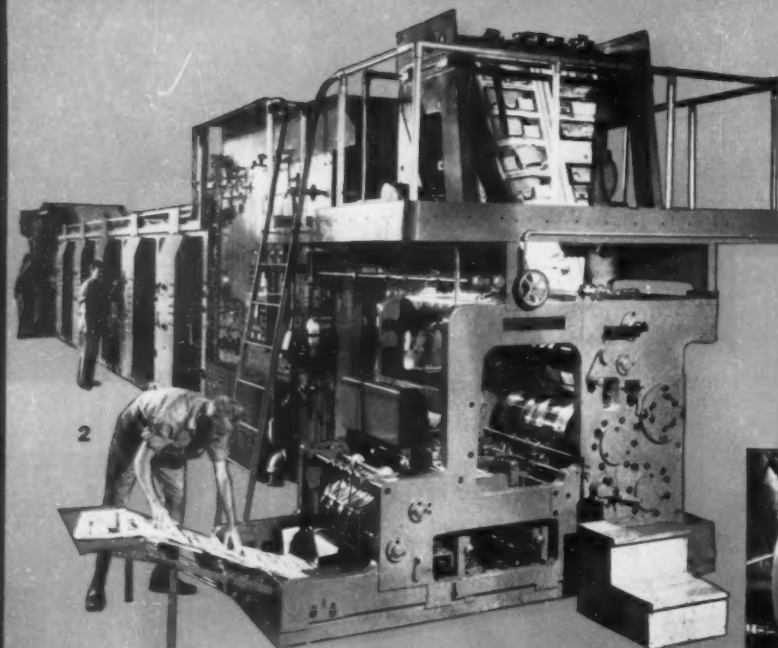
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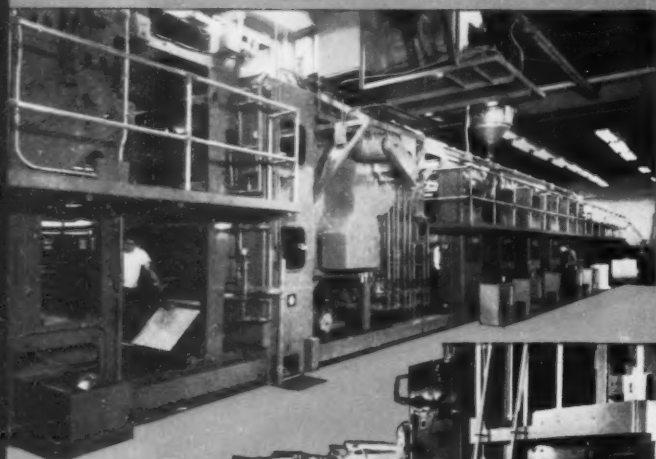
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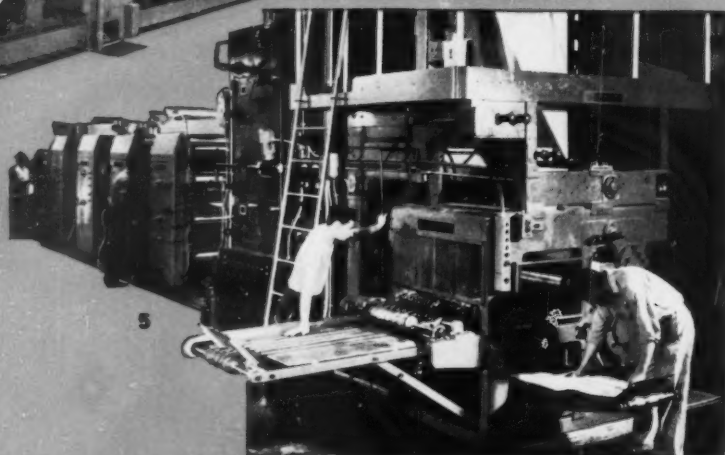
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2



4



5

- 1 Western Printing & Lithographing, Poughkeepsie, N. Y.
- 2 Eastern Colortype, Clifton, N. J.
- 3 National Publishing, Washington, D. C.
- 4 Safran Printing, Detroit, Mich.
- 5 Majestic Press, Philadelphia, Pa.

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THE COTTRELL COMPANY

A Subsidiary of Harris-Intertype Corporation
13 Mechanic Street - Westerly, Rhode Island

(Concluded from page 55)

How to Print 24 Colors at Once

ers and fountains are easily accessible. The feeding and delivery mechanisms were kept simple to insure trouble-free operation.

For the split-fountain unit itself plans were drawn and dimensions specified to ten-thousandths of an inch accuracy. A platelet was fastened over each of the 24 keys in the fountain, precision ground to insure positive action when opening and closing.

Between the 24 platelets 23 dividers were fitted to seat $\frac{1}{4}$ inch into the fountain-ball, $\frac{1}{8}$ inch below the platelet, and $\frac{1}{8}$ inch above the height of the fountain-ball. Across the back of the fountain a bar was installed with a series of thumb screws to insure positive forward pressure of divider into fountain-ball.

Accuracy of fit excludes "run-ins" or leaking when using even lowest viscosity inks. "Skeleton" dividers allow the use of combined fountain sections.

This system called for a new method of side-to-side distribution. The $\frac{1}{8}$ -inch groove in the fountain roller meant that only a $\frac{3}{16}$ -inch side motion could be allowed, and a $\frac{1}{16}$ -inch motion on each stroke of the press would hardly be enough to distribute the ink evenly across the band.

To overcome this, a microvibrator cam was developed and installed. This mechanism vibrates 10 times during each cycle, equal to a one-and-seven-eighths inch vibration by conventional measurements.

Having worked out the mechanical operation satisfactorily, Pantone next turned its attention to the ink aspect of the system. By necessity, a matching department was established to handle small quantities of critical matches. Larger batches are supplied by ink makers. With the aid of the ink industry, Pantone has developed the base whites, toners, and varnishes that offer the required combination of workability, stability, and ink film appeal. Tack, opacity, grind, flow, permanency are standardized for incorporation into the system. Fast setting inks and ultraclear non-yellowing vehicles that maintain a low degree of dryout changes proved invaluable.

Colors called for by the nature of the work may be dull or high-gloss, transparent, opaque, pearlescent, or metallic, in any of the 8,000 shades, between which it is said the human eye can discriminate. Simulated are such varied textures as hair, nylon hosiery, rugs, or face powder.

When a product comes in for a match, its color class first is determined and the files searched for a proof of the color. If the particular color is in stock, fresh proofs are pulled and submitted to the customer for approval. If the color is not in stock, a new batch of ink is mixed from recorded formulas.

Set proofs are checked with the product under artificial high-fidelity north light. The proof is viewed alternately with horizon light to insure a meta-

meric match. When the match is achieved, wet and dry densitometer readings are taken.

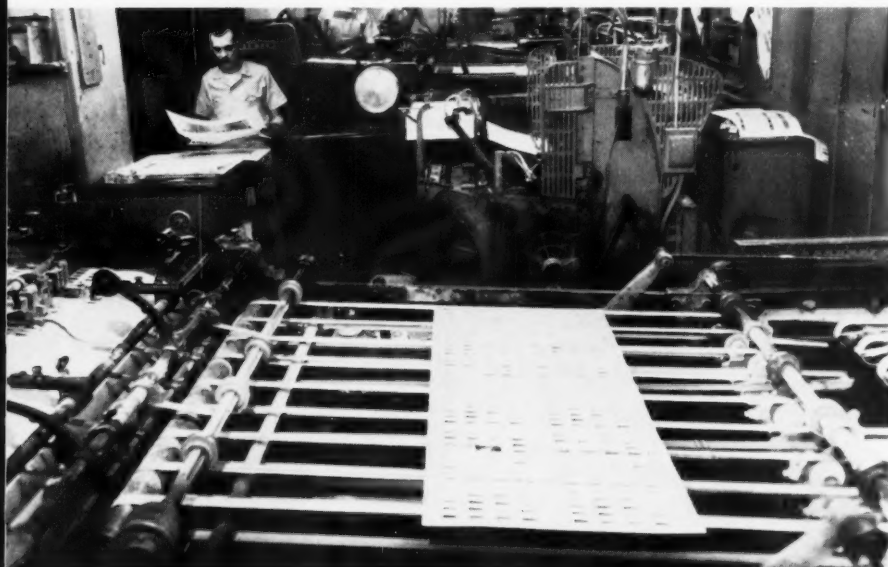
After the job is printed, any ink remaining is put into the stock library, which now contains over 2,000 indexed swatches. Plate properties and their relationship to ink have led Pantone to the use of laminated vinyl and photopolymer plastics. The entire plant operation is directed by a manager who combines long years of practical printing experience with a degree in chemistry and advanced study in color physics.

Originally, the direct-mail department of an advertising agency, Pantone was split off as an independent unit about 15 years ago and now rounds out its service with art and production departments. Its location at 461 8th Ave. in New York City enables it to draw on services and facilities of other graphic arts firms in the same 22-story building. Its customers, in addition to inkmakers and color producers, include manufacturers of various color products, advertising agencies, book publishers, and other printers and display makers.

Many of Pantone's color cards are shipped throughout the world. Where government restrictions forbid importation of such printed matter, Pantone frequently accommodates its customers by supplying the required inks, duplicate printing plates, and full instructions for use by local printers.

Spurred by the revolution in self-service merchandising, Pantone some years ago found itself called on to print color strips for counter displays. Before long, the company not only was printing but designing and producing the complete units. It now has a separate display department and finishing plant, which designs and produces printed displays of cardboard, wood, plastic, wire, and metal.

Pantone now has a press for split-fountain lithography. Experimentation is continuing with new inks, paper, and plates so that its color reproduction will adequately and satisfactorily reflect advances in the printing arts.



A color swatch job is run in the split-fountain press department. Its presses can run sheets from 3x5 inches up to 23x29 inches.



**HERE IT IS: A NEW, TRULY
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The calendar picture was printed on 90# STERLING Litho-Gloss, Snowtone, by American Offset Corp., Chicago, on a 2-color Harris Offset Press for the John Baumgarth Company, Chicago. It's typical of the many quality covers the Baumgarth Co. prepares and sells for use in calendars, brochures and catalogs. Like a copy for inspection? Just drop us a line.

**This insert is lithographed
on STERLING Litho-Gloss, Snowtone,
25 x 38 -100#**

THIS IS NEW STERLING LITHO-GLOSS, SNOWTONE



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

LPNA Launches Litho Competition

The Twelfth Lithographic Awards Competition and Exhibit, sponsored by Lithographers and Printers National Association, was launched at a meeting of the promotion committee last month in New York City.

Committee chairman George P. Hughes, sales manager of Snyder & Black & Schlegel, Inc., White Plains, N.Y., announced that a vigorous promotion program was adopted to reach a wider audience of lithographers and printing buyers.

Plans also call for broadening the scope of the 1962 competition to include two new entry categories, "Direct Mail—Litho on Foil" and "Packaging—Litho on Foil." Lithographed vacuum-formed displays will be a new entry in the point-of-purchase material bracket. Next year's exhibit will also include, for the first time, educational panels highlighting modern lithographic techniques and developments.

Walter F. Bomar, designer and art director, has created the four-color announcement brochure and entry blanks. Again, as in past years, all winning entries in 52 classifications will be reproduced in a 100-page awards catalog.

Deadline for entries was set for Jan. 5. Judging is scheduled for the week of Jan. 15 in New York City.

NSC Printing Section Will Meet Oct. 17

The Printing and Publishing Section of the National Safety Council will meet Oct. 17 at 2 p.m. in the Conrad Hilton Hotel, Chicago, as part of the National Safety Congress set for Oct. 16-20 in that city.

O. R. Sperry, vice-president of Printing Industry of America and senior vice-president of R. R. Donnelley & Sons Co., Chicago, will speak on "Safety Looks to Management." Other topics and speakers will be:

"Without Knowing It, You May Be Killing Yourself," Alfred E. Jasser, chief chemist, Anchor Chemical Co.; "Safety Motivation," Lari Burkhart, John Gwydir Co., and "Engineering Analysis of Printing Accidents," Lloyd Lott, Bruce Dodson & Co.

Remainder of program time will be given to questions addressed to speakers.

Name Speakers for PIA's 1962 Top Management Conference

Arno H. Johnson, vice-president and senior economist for the J. Walter Thompson advertising agency and Col. Harold R. Kibler of Chicago, past PIA president and chairman of PIA's manpower committee, have been named as two of the speakers who will participate in the Printing Industry of America's 8th Annual Presidents Conference for Top Management.

The conference will be held at the Diplomat Hotel and Country Club, Hollywood-by-the-Sea, Fla., Jan. 29-Feb. 2. Theme of the conference is "The Challenge of Managing Men."

Mr. Johnson, author of numerous articles and works on economic and marketing subjects, has served with the advertising agency for the past 36 years as the director of marketing research and economic studies.

A former president of the Market Research Council and former vice-president of the American Marketing Association, Mr. Johnson in 1953 received a citation to the Hall of Fame in Distribution. The following year he received an award from the Michigan State University alumni "in recognition of preeminent service in advancing human welfare."

In his talk Mr. Johnson will tell of the untapped market potential available to the printing business during the remaining

decade. He will tell how "creative courage and vision" will be needed to meet the needs of tomorrow's customers.

Colonel Kibler's talk will spell out in graphic detail the case history of a printing company which has substantially increased its productivity while reducing its total work force without a major reequipment program.

Registration blanks and further information about PIA's 8th Annual Presidents Conference are available from PIA headquarters, 5728 Connecticut Ave., N.W., Washington 15, D.C.

Says Canada Loses Printing to U. S.

Canada loses \$100-million a year in printing to the United States by importing printing that could be done by Canadian firms at competitive prices, according to David Maclellan, general manager of the Canadian Graphic Arts Industries Association. Mr. Maclellan addressed delegates at the association's annual meeting held in Quebec Sept. 10-13.

He also pointed out that large printing plants are supplanting small ones. In 1959, he said, Canada had 2,897 printing shops, but 127 of them employed more than half of the industry's labor force.

E. M. Abrams, president of the Lawson Co., a division of Michle-Goss-Dexter, Inc., Chicago, signs a contract authorizing the R. McDougall Co., a division of the Canadian firm of Upton, Bradeen and James, Ltd., Galt, Ontario, to manufacture the Lawson Pacemaker II paper cutters for distribution in North American and foreign markets. Signed in November, 1960, the agreement reached fulfillment last month when the first of the new cutters was shown at McDougall's Galt plant. Looking on are (l. to r.) C. Bradeen, vice-president of UBJ, N. Herman, Lawson manufacturing manager, and F. Gardner, general manager of McDougall.



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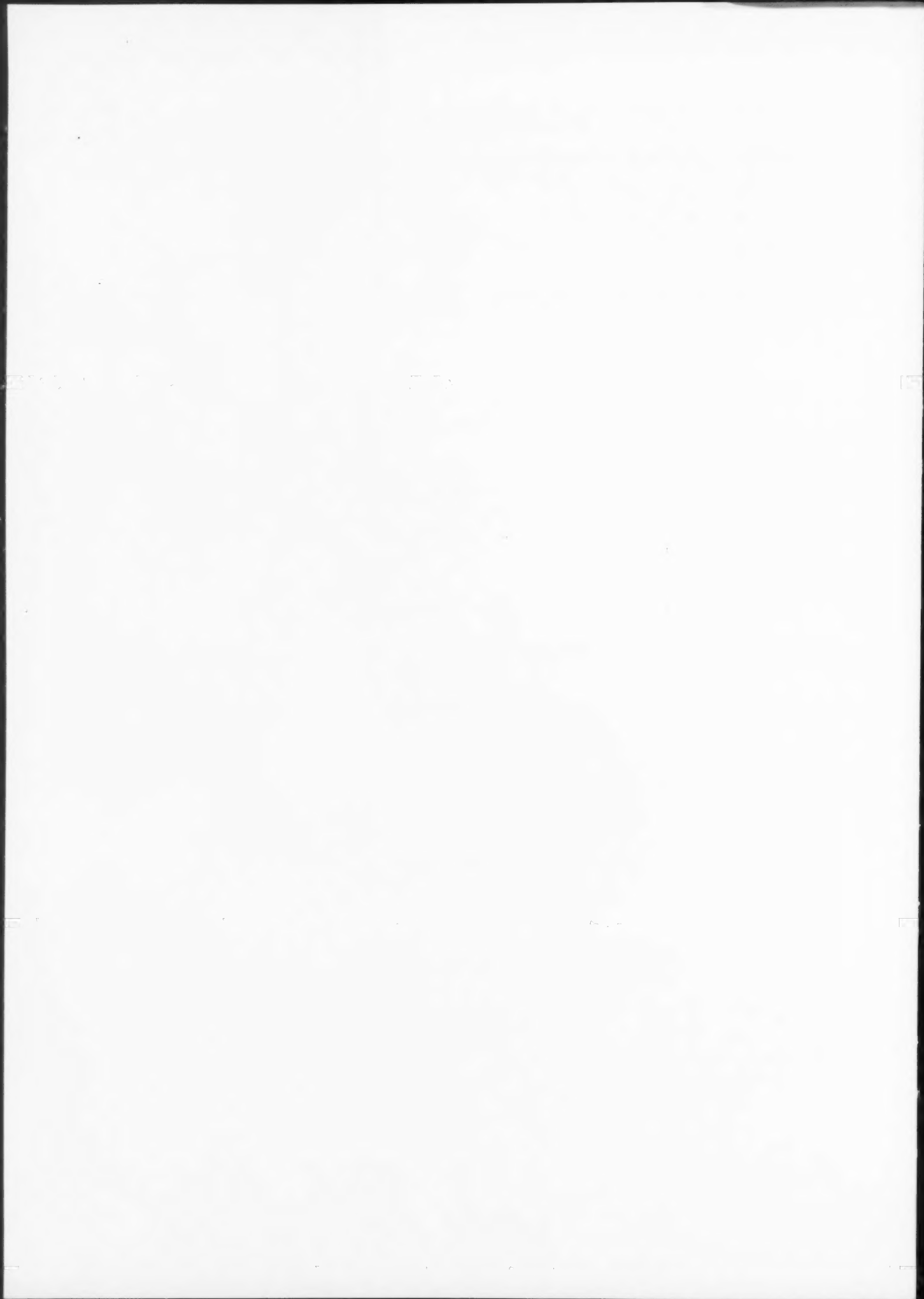


The Gummed Products Company

Division St. Regis Paper Company • Troy, Ohio

This insert is printed on TROJAN #670 gummed KROMEKOTE® cast-coated paper by letterpress. Illustration courtesy of Champion Papers Inc., producers of KromeKote.





Curtis President to Address APA Convention Oct. 22



E. B. Brooks



R. E. MacNeal

Robert E. MacNeal, president of Curtis Publishing Co., Philadelphia, will be the keynote speaker at the 65th annual convention of the American Photoengravers Association Oct. 22-25 in Pittsburgh. Scheduled for the Pittsburgh Hilton Hotel, the event is expected to attract nearly 1,000 industry representatives from all sections of the nation. President E. B. Brooks, Wayne Colorplate Co. of Ohio, Dayton, will preside.

Addressing the Oct. 23 session, MacNeal will discuss the new format of the *Saturday Evening Post* and the competitive challenge confronting print media. He will also comment on the Print Promotion Program soon to be launched by a coalition of all elements of the graphic arts and publishing industries.

MacNeal will be followed by Robert E. Borden, newly appointed executive director of the Print Promotion Council, Chicago, who will outline plans for this upcoming national promotion in a talk titled, "Will Print Meet the Challenge?"

Other Monday speakers and their subjects are:

Kenneth G. Scheid, Carnegie Institute of Technology in Pittsburgh, "Printing Management: Art or Science?"

A. A. Polscher, McCann-Erickson, Inc., Detroit, "Why Not Letterpress?"

Joseph Chanko, Condé Nast Press, Greenwich, Conn., "What Price Quality?"

On Tuesday morning, Howard C. Colton, Eastman Kodak Co., Rochester, N.Y., will speak on "Viewing Color and Lighting." Following him on the platform will be:

C. M. Flint, Chas. T. Main, Inc., Boston, Mass., "Trends In Letterpress Printing."

Wilfrid T. Connell, president, International Photoengravers Union of North America, Boston, "The Eternal Triangle."

Paul J. Clark, president, Seidel-Farris-Clark, Inc., Toledo, Ohio, "What's New—Photoengravers!"

Thomas L. Cooper, president, Southern Photo Process Engraving Co., Atlanta, "The Care and Feeding of Salesmen."

The Tuesday afternoon session agenda includes the following talks:

Stuart E. Arnett, manager, Graphic Products, Radio Corp. of America, Camden, N.J., "Electro-Photography for Graphic Reproduction."

Albert Kner, director of design laboratory, Container Corp. of America, Chicago, "Copy Preparation."

A. B. Fry, Dow Metal Products Co., Midland, Mich., "The 'New' in Dowtech Chemistry."

Philip H. Ahrenhold, Condé Nast Engravers, Inc., New York, "Wrap-Around Progress."

John L. Anderson, Eastman Kodak Co., Rochester, N.Y., "What's New With Contact Screens?"

Donald B. Lytle, Lake Shore Electrotype Division, Chicago, "The ROP Plate Requirements."

The Wednesday session will be opened by Clarence A. Bostwick, American Photoengravers Association, Chicago, with a talk on "Direct Costs." Other speakers are:

J. Mel Kernan of Packaging Corp. of America, Rittman, Ohio, "Photoengraving Requirements for Folding Cartons."

S. Herbert Hitch, president, Charlotte Engraving Co., Inc., Charlotte, N.C., "The Standard Scales Revision Report."

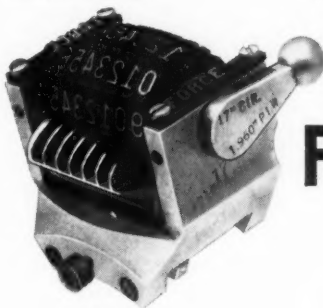
Carl S. Harris, Young & Rubicam, Inc., New York, "An Art Director Contemplates His Halftone Dot."

A panel billed as "Photo-Platemakers—Diversify Your Markets" with Donald R. Spear, Eastman Kodak Co., Rochester, N.Y., as moderator, will close the business program.

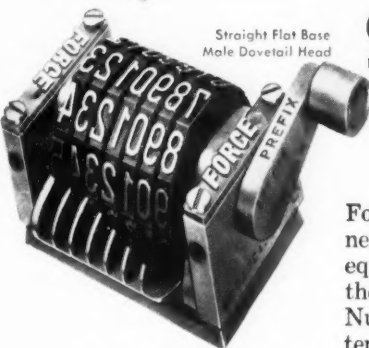
The annual exhibition of photoengravers' machinery, equipment, and supplies will include 73 booths covering nearly 10,000 square feet of floor space. A banquet will end the convention Wednesday.

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Convex Curved Base
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NPTA Convention Is Set for Oct. 22-25 in Chicago

The National Paper Trade Association's semiannual convention will run its Oct. 22-25 course at Chicago's Conrad Hilton Hotel while 144 exhibitors, largest number since the first paper show 16 years ago, display their products. Seventeen exhibitors will be in the show for the first time. Seventy representatives of paper manufacturing, converting, and supply companies have registered to attend the convention, according to O. Glenn Leach, executive secretary.

Roland Whiteman, vice-president, is due to chair the printing paper division meeting on Oct. 24. Robert L. McCor-

mick, Sr. of the Oklahoma Paper Co. will present awards adding up to \$10,000 to winners in the association's second Imagining Contest. Awards will go to 10 merchants and their customers.

Color as the key to paper sales is the topic assigned to Roy M. Barnes, Jr., sales promotion manager, organic chemicals department, dyes and chemicals division, E. I. du Pont de Nemours & Co., Inc. At the printing paper division meeting he will tell how merchants are cultivating the market for printing on colored papers.

Timed for Oct. 25 is an office procedures workshop session with NPTA Re-



William F. Obear



O. Glenn Leach

search Director William P. Colgan presiding. Discussion will revolve around order handling, billing, inventory control, and payroll tasks. Latest office equipment will be on display.

Hal Baird, president, Hal Baird & Co., New Orleans, will lead panel discussion of sales training at the industrial paper division meeting on Oct. 24. He is NPTA sales training committee coordinator. "Sell and Succeed in the Challenge of Change" is the theme for another panel discussion.

Two events for wives of merchants and mill executives have been arranged. A morning coffee-sherry chat is timed for Oct. 23 at the Conrad Hilton Hotel, and a luncheon served on the next day at the Ambassador East Hotel will feature a fashion show.

Salesmen's Association of the Paper Industry will hold a luncheon on Oct. 23.

NPTA officers for 1961-62 are: President—William F. Obear of Tobey Fine Papers, Inc., St. Louis; vice-president of the printing paper division—Roland R. Whiteman of Blake, Moffitt & Towne, San Francisco; vice-president, industrial paper division—Gardiner Young, Bancroft Paper Co., Monroe, La.; treasurer—Charles E. Canfield, Canfield Paper Co., New York.

LPNA Changes Workshop Plans

Lithographers and Printers National Association has changed the time and place for its fall workshop planned to give member company executives an opportunity to discuss management functions emerging in this era of increasing specialization.

Chicago's Sherman Hotel is the place where the three-day meeting will get under way on Nov. 15.

Oscar Whitehouse, executive director, has arranged a program calling for top management and key executive personnel to lead and participate in discussions of labor and industrial relations, sales management, executive decision-making techniques, and financial management including direct costing and profit budgeting.

L. E. Oswald of the E. F. Schmidt Co., former LPNA president, will join with Boris J. Speroff, labor relations director, in leading group discussion of personnel selection and training along with labor and industrial relations. Robert J. Rodgers of H. S. Crocker Co., Inc., assisted by Walter J. Ash of Consolidated Lithographing Corp., will moderate the sales management session.

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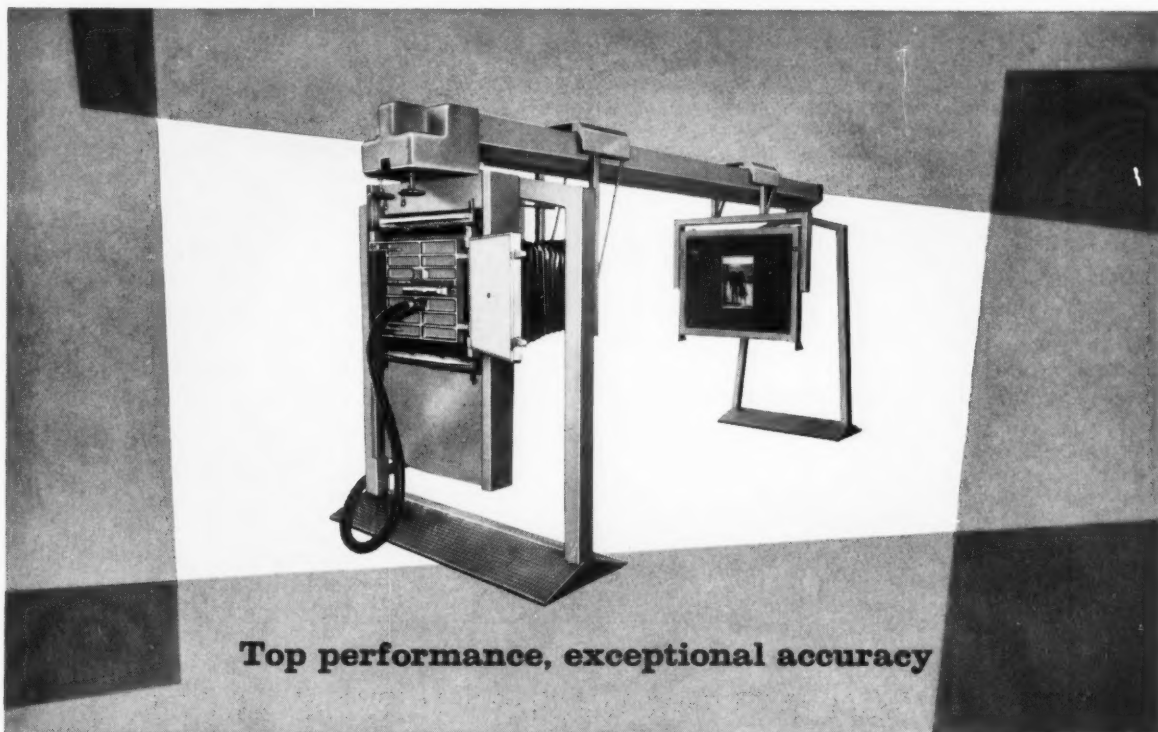
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Excess Oil Causes Hairlines

When the side walls of Linotype matrices are damaged, hairlines will show in the printed material and spoil the appearance of a good printing job.

Besides failing to clean spacebands regularly, the use of too much oil on the felt pad of the back mold wiper can cause damage to the side walls of matrices and result in hairlines.

When a line is justified there is always a very small amount of air space between the matrices. Although metal can not pass through this space, hot oil, having an attraction for hot metal, flows through the mold and into the air spaces between the matrices.

When the plunger goes down forcing the hot metal forward, some of the metal will follow the track of hot oil between the matrices and, in time, stick to the side walls of the mats. This accumulated metal, if allowed to build up, will eventually crush the side walls of the matrices. In a very short time, hairlines will begin to show up between the characters, thus ruining a good font of mats.—DON LANE, Scott Printing Co., Jersey City, N.J.

Marking Galley Spaces

Even though all galley spaces are numbered in our plant, we color-key as many of our monthly publications as possible. Simply using a different colored card for each publication has proved beneficial to both our makeup and proofing sections. The color card system saves us much valuable makeup and proofing time. We keep a master chart with each publication's color identification posted in the shop.—I. K. LYONS, JR., Hurley Co., Camden, Ark.

Storing Gummed Products

In areas of high humidity storing envelopes or other gummed materials where they will not be damaged is a problem. Try placing these products directly above an open stairway or as near to it as possible. Humid air, which is relatively heavy, will move down the stairway and away from the storage area. Conversely, dry air has a tendency to move upward and will not harm the gummed materials.

Care of Paper Cutter

A spray can of penetrating oil is handy to have at your paper cutter. A film sprayed on the cutter bed before shutting down for the week end will prevent rust and maintain a smooth surface. Spraying the face of the blade and the clamp twice daily will prevent pulling of the stock and prolong blade sharpness.

Tweezers Damage Slugs

Don't risk damage to either type or Lino slugs by using tweezers for making corrections. Some typographers become very adept with ordinary jackknives. However, both Lufkin and Sterret manufacture scribes with needle points to replace the pointed jackknives which can also cause damage to slugs. Scribes may be obtained from most hardware stores.—ALVIN E. MOWREY, Franklin, Pa.

Fitting Numbering Machine

Occasionally a form requires fitting a numbering machine into limited space with a lead on top or bottom instead of a solid pica or nonpareil. Tightening the form can buckle the lead in the middle, causing a malfunction of the numbering machine.

Solve the problem by using a scoring or cutting rule, cut down to spacing height, in place of the lead. The steel rule will have greater rigidity.—THOMAS SABANOSH, Garfield, N.J.

Maintenance Check List

We have devised a very effective method for keeping a close check on the daily, weekly, and monthly maintenance necessary for the efficient operation of our equipment and machines.

Near each machine we have a check-off list to note the date on which maintenance is due to be performed. When the employee completes the necessary oiling, cleaning, lubricating, etc., he places his initials next to the date on the machine chart. In this way there can be no costly slip-ups regarding the very important preventive maintenance which keeps our machine down time to a minimum.—DON LANE, Scott Printing Co., Jersey City, N.J.

LET'S swap IDEAS

INLAND PRINTER / American Lithographer pays \$5 for each item published in this department. Address your letter to Pointers for Printers Editor, INLAND PRINTER / American Lithographer, 79 W. Monroe St., Chicago 3. Payment will be made on publication.

next month

in

INLAND PRINTER / American Lithographer

November's embers will be ready to glow brightly for you, even though the fires of the year may be slowly dying when that issue reaches your desk. Just take a look at what's in store for you:

A top feature on screen process printing will bring you up to date on that section of the printing industry. What's new in the way of equipment, process variations, and techniques.

Management can spend thousands of dollars for new offset presses but keep them from being operated properly because of a lack of inexpensive press-room tools. Chas. W. Latham explains what's needed and why.

Flexography is making bold strides in the packaging industry especially, but it is a process frequently used in other branches of printing. Here's one way it may help your business.

Believe it or not, but Christmas will be just around the corner by the time you read our stories about this holiday. Watch for ideas you can use for customers' and your own Christmas greetings—in plenty of time, too!

What about this business of gifts at Christmastime? Do your employees accept gifts from suppliers? Do you present gifts to your own customers? Here are some ideas for keeping the practice under control.

When this salesman tried to teach a buyer about printing, he ran into pleasant difficulties. John Trytten explains what happened in another of his "Printing Sale I'll Never Forget" stories.

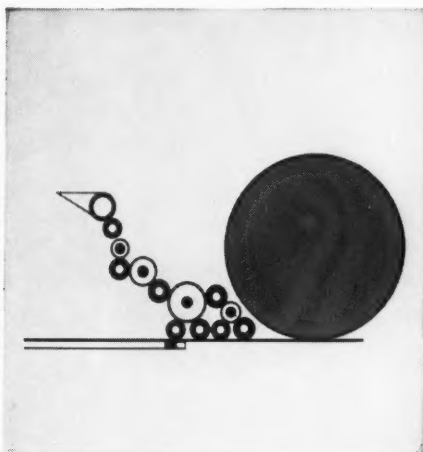
Small printers and lithographers always need help with their management problems. M. D. Binford offers that help.

Many other major features and news-features will interest you, too.

Don't miss our 20 departments. They're all loaded with ideas you can use.

Are you really up to date on modern letterpress?

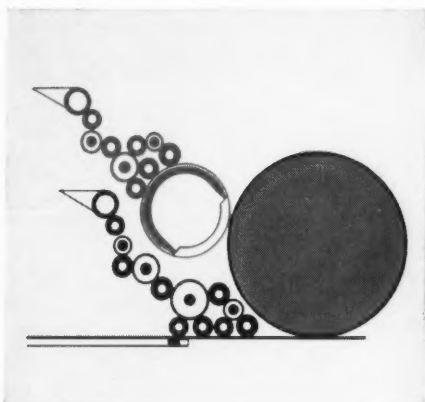
...Here are some of the exciting developments that make it more profitable than ever.



This schematic reveals a few key features of the Original Heidelberg Single Color Cylinder Presses. Massive, over-sized cylinder, locked on impression, eliminates "bear off" and drastically reduces makeready. Moreover, the cylinder operates on the single revolution principle. This permits a slower printing stroke and rapid return (idle) stroke. The result: 25% more impression time, meaning more jobs can be run at higher practical speeds—up to 5000 iph on the 15 x 20½" and up to 4000 iph on our new, larger size press, the 22 x 30¾".

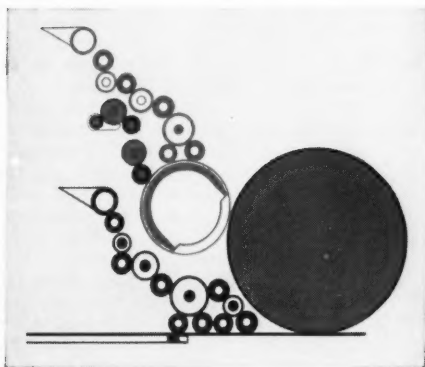
Note, too, the true pyramid inking and the four form rollers: they give full coverage and a printing quality unequalled even by many much larger presses.

Every feature of the press has been designed to make it easy to produce the finest in letterpress. You'll appreciate such features as: built-in wash-up, and continuous gripper control from feed right through to delivery, to name a few. They add up to more saleable sheets at the end of every shift. And—it's a press you'll be proud to own.



By simply building in a rotary plate unit and its inking system, as shown on the left, a new concept in two-color printing was born. As users tell us: "Our Heidelberg two-color press gives us double the number of impressions in the same floor space as a one-color press, with the same manning. All this plus the low initial investment, gives us a low hourly cost. So much so, in fact, we can afford to use it for one-color jobs, too."

Now the versatility of this press is even greater. Now you can pick the plate to fit the job. Is a single plate form best? Run with a wrap-around plate on the rotary, and add a second color on the flatbed (or you can imprint or number on the flatbed). Have existing flat plates? Put them on the flatbed, and use the rotary to add a second color... at practically no added cost. Two sizes are available: 15 x 20½" and our new larger size, 22 x 30¾".



Take the proved features of our one-color press, build in a rotary unit for the second color, and then add a damping system for lithography plates—as depicted at the left. The result: one of the most versatile presses ever designed—a press that allows you to print 6 different ways. A press that prints letterpress either flatbed or rotary or both. A press that prints curved plates, wrap-around plates or litho plates on the cylinder. A press that allows you to combine litho and letterpress printing in the same run. A press, in short, that will help you pick up jobs that you've had to turn away... a press that broadens your base of business—at minimum investment. Available in 15 x 20½".

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J. F. Webendorfer Sees Bright Future for Web Offset

At the age of 85 J. F. Webendorfer, father of web offset printing, is still a modest man with all the optimism of youth.

When he faces a camera, there's a young man's twinkle in his eyes that seems to mean "why take my picture?"

Ask him what he thinks about web offset today. Has it reached its zenith? Not as his optimistic eyes see it. He's sure to say it's just getting off the ground, and he'll preface this reply with one scornful word, "humbug." That was the word he used years ago when so-called experts told him that the web offset newspaper press

he was building would become famous as the first but also the last of its kind.

J. F. likes to tell how he came to build the first American gravure press and folder. He recalls the problems he faced when building a small cylinder letterpress, and a sheet-fed offset press meeting requirements for simplicity and low cost. But he likes most of all to talk about web offset.

He'll tell you that his first web offset press was built for a theater program printer whose problem was expensive engravings for letterpress color jobs. The printer thought the answer was three sheet-fed offset presses. J. F. had a better



J. F. Webendorfer at the age of 85

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idea. Why not one special web offset press printing two colors on one side, one on the other, then cutting and folding the programs, all in a single operation? The press should run as high as 10,000 programs per hour and save the printer a lot of money.

What was the printer's decision after discussing the idea with his associates? "Webendorfer's proposal is a joke."

J. F.'s reaction was prompt and sharp. "Give me space on your floor," he said with his eyes flashing, not twinkling, "and I'll show you who's a joker. I'll build a web-fed offset press that will do all I say and more. I'll back this up with an it-works-or-you-don't-pay guarantee."

He got the order. There were problems, of course, but all of his plant associates, with firm confidence in him and the project, pitched in to help solve them.

What they came up with was a press that turned out programs, printed and folded for distribution, at the rate of 12,000 or more per hour, topping J. F.'s promise. The printer was happy to pay for one press instead of three.

That press is far from obsolete. After several ownership changes, it is still in use, and so is every web press that ever carried J. F.'s name. Roll-fed Webendorfers are being used for printing a wide variety of jobs, including business forms, pattern instructions, sheet music, newspapers, magazines, gift wrappers, books, newsletters, advertising, checks, and playing cards.

All this because J. F. had the foresight to turn down an easy-to-fill order for three

sheet-fed presses, and the ability to solve a printer's color printing problem by building a single web offset press.

J. F. likes to recall his earlier days when delivery date promises were free and easy. "They told me when they wanted a press and I said okay," he'll remark with a chuckle. "If I had told them the truth about how long it would take to build it I never would have got the order."

In those early days the Webendorfer reputation for fair dealing sparked ordering presses without filling in forms. Many 12x18 flat-bed cylinder presses were ordered by way of postal card messages such as "ship me a Little Giant right away and let me know what I owe you." No carbon copies, requisition numbers, or signatures of up to five responsible executives. Just the card with one signature, and the order was routed on its way through the plant.

J. F. is a top-flight businessman as well as an inventive genius and mechanical wizard. He was an unorthodox businessman in the 1920's and 1930's when he anticipated such modern innovations as incentive and profit-sharing plans. He gave his employees extra pay under no labeled plan and with no fixed or formal payment basis. This was the way he rewarded employees for efficient and loyal service. And in 1938, when the Webendorfer Co. became a division of the American Type Founders Co., Inc., he distributed more than \$250,000 among his employees.

NBFA Convention Opens Oct. 23

The 16th annual convention of the National Business Forms Associates is dated for Oct. 23-25 at the Americana Hotel, Bal Harbour, Fla.

President Don Barr, Don Barr Associates, Inc., Mansfield, Ohio, is expected to sound the keynote for a program featuring clinical discussions of sales promotion, servicing customers, new products, and other subjects of business-building interest to independent business forms dealers.

NBFA members are dealers or specialists in designing and distributing forms and systems. Some represent combination business machines and forms dealerships. Others sell forms through their own stationery stores, and some use flat-bed equipment for imprinting and small order work. Member companies, with more than 150 offices in the United States mainland, Canada, Hawaii, and Puerto Rico, offer a complete line of forms and related products, according to Fred D. Ferguson, secretary-treasurer.

The association recently took another step forward by admitting major suppliers to associate membership. Some 38 of these companies will display their products.

NBFA's Sales Manual and Reference Guide is said to be the only source for complete information about the business forms industry. A new *Data Processing Manual* may be ready for distribution at the convention.

Vice-presidents serving with Mr. Barr and Mr. Ferguson are Robert E. Eberhardt of Cooley Business Forms, Inc., Rochester, N.Y., and Karl G. Edelmayer of the Girard Business Forms Co., Bala-



Donald Barr



R. E. Eberhardt

Cynwyd, Pa. Mr. Eberhardt is due for advancement to president with Mr. Edelmayer succeeding him as the group's first vice-president.

Borden to Direct Print Promotion Council

Robert E. Borden has been named executive director of the Print Promotion Council, a graphic arts promotion group soon to be formed. Mr. Borden and Harry E. Collins, chairman of the organization committee will maintain temporary headquarters at Collins, Miller & Hutchings, Inc., 333 W. Lake St., Chicago.

Designed to launch a national advertising program stressing the importance of printing and reading, PPC will invite participation by publishers, printers, photoengravers, electrotypers, manufacturers and distributors, of paper, ink and production equipment, graphic arts unions, etc.

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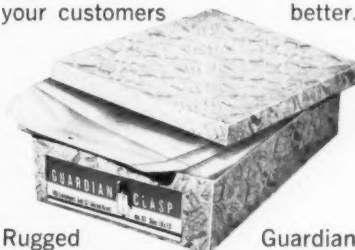
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WESTFIELD, MASSACHUSETTS

How Would You Decide

This is one of a series of articles on employees' problems and how they were handled by management. Each incident is from a true-life grievance which went to arbitration. Names of some principals have been changed. Readers who want the source of any of these cases may write to INLAND PRINTER / American Lithographer.

If an employee holds stock, can he take complaints to the firm's president?

What happened: Two years ago Frank Hammond bought four shares of his company's stock. When he received his first annual report he was pleased to learn that the company officers encouraged the policy of communications from stockholders.

One day when things weren't going so well in his department, Frank picked up the phone and asked to talk to the treasurer. He said that he was an "employee and a stockholder." He got an appointment. When the treasurer heard his complaint he suggested Frank take the matter up with his foreman.

A few months later Hammond, feeling that there were many wasteful practices in the production department, called the president of the company. The big boss came to the phone and Hammond proceeded to make suggestions on how to improve operations. For this and his previous activities he was given a warning notice which read in part "... This is to warn you to cease and desist from trying to contact and/or make appointments with company officials during working hours."

When he received the warning he asked for time off to go outside and call the president about the warning slip. This was refused. Hammond then complained of feeling ill and received a medical pass. He went home and put through his call to the president. When he came to work the next day he was given a week's disciplinary layoff. He grieved:

1. I called the president from my own home, at my own expense, and on my own time. You have no jurisdiction over me.
2. I'm being penalized for exercising my rights as a stockholder. In fact, the company encourages stockholders to contact company executives.

The company maintained that Hammond was an employee and that it had a right to clamp down on his "harrassment" of company officers.

Was the company:

☐ Right? ☐ Wrong?



What an Arbitration Board ruled: "When he asked for the pass to go home after receiving the warning and then telephoned the president, Hammond was acting in direct defiance of the written warning—and of previous verbal warnings to stop bothering company officials. As a stockholder he could not don a cloak of immunity for this action, since the basic purpose of his call was to protest the warning he had just been given. That warning was given to him as an employee, not as a stockholder, and his proper recourse as an employee was through the grievance procedure. This is an employee relations problem, not a stockholder's problem. The company had proper cause for issuing its disciplinary suspension."



Can you fire an employee who fails to make the grade after 11 years with the company?

What happened: Year after year Edna Conrad was "given another chance." Everyone agreed that she was a nice, well-mannered lady—but in her work she was slow, inaccurate and inadequate. Talking and training were of little help—she just couldn't catch on. In the 11 years she was shunted from one foreman to another. When one supervisor got fed up with her incapability, he would pass her on to another. Finally the company made a move—she was fired. The union took up her case:

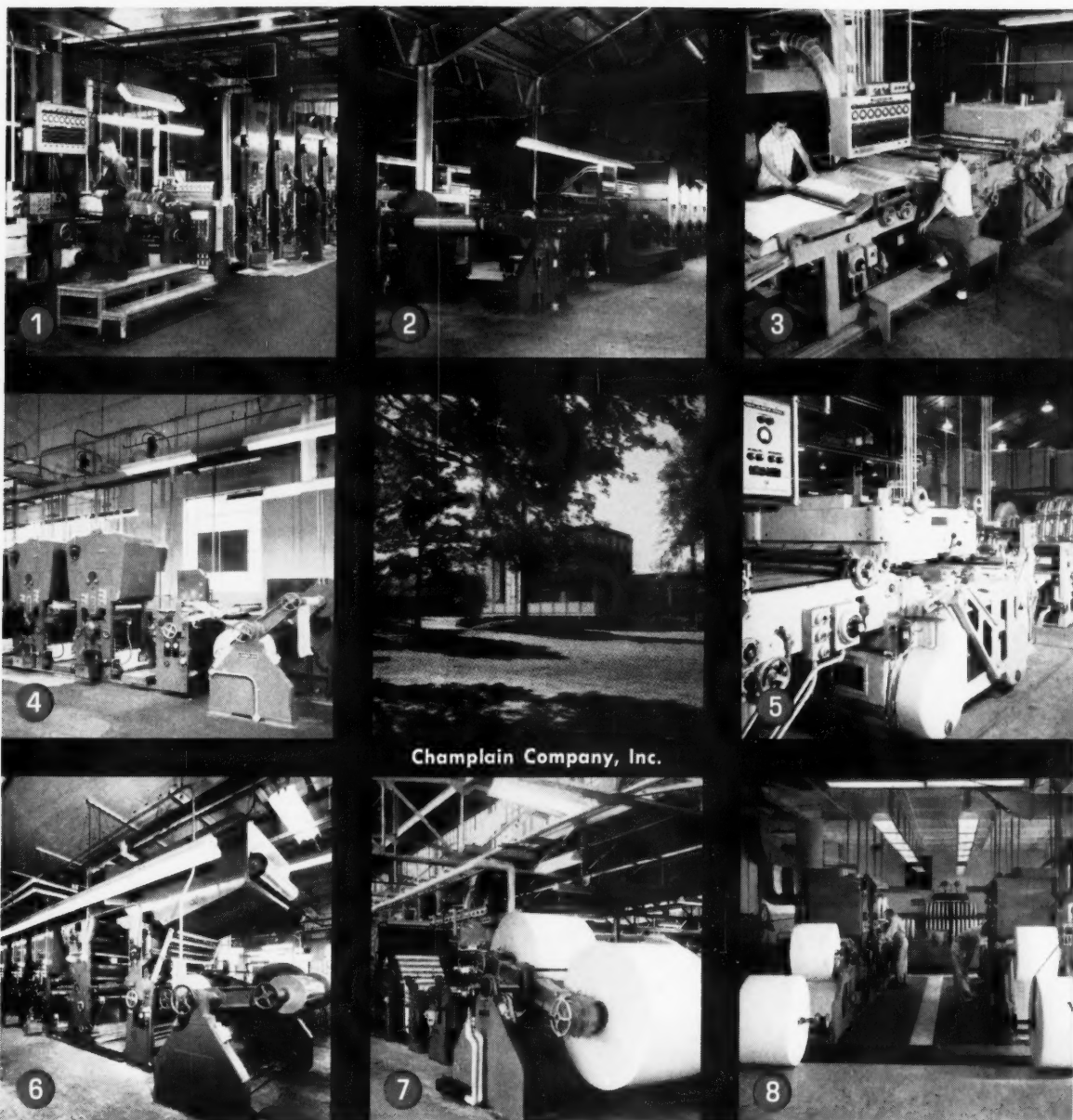
1. Why did you wait so long to make up your mind? It's not so easy for Mrs. Conrad to find another job.
2. This woman had seven transfers in 11 years. No wonder she was confused and unable to work.
3. You did a disservice to this employee by keeping her so long. Now find her some work somewhere else in your plant.

The company replied:

We tried and tried for 11 years to get her up to par. We failed. Are we, therefore, saddled for life with an incompetent worker because we were "softies"?

Was the company: ☐ Right? ☐ Wrong?

What Arbitrator Burton B. Turkus ruled: "The shunting of this employee from foreman to foreman is morally and logically unsustainable. Foreman after foreman simply 'passed the buck,' each seeking to avoid the unpleasant task of facing up to reality in the case of an earnest employee who was doing her 'level best' to make good—but who was never a satisfactory clerk and was never 'cut out' for such a role. This procedure was no favor to Mrs. Conrad, but was a disservice to her and to the company. All that was accomplished was a waste of years for the employee, and the inevitable and demoralizing humiliation of discharge for inefficiency after long years of conscientious effort and the concomitant economic waste to the company. If merit ratings had any significance, it was evident to higher supervision that she was emotionally and temperamentally unsuited for the work. It was clearly evident that the employee was trying to do her best but was incapable of performing the duties. The right of the company under the contract to discharge the employee is established and must be sustained. The grievance is denied."



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2. Reynolds Metals Co., Richmond, Va.
3. Federal Paper Board Co., Inc., New Haven, Conn.
4. Flexible Barriers, Inc., Stamford, Conn.
5. Kaiser Aluminum and Chemical Corp., Belpre, Ohio
6. Rap-In-Wax Company, Minneapolis, Minn.
7. KVP Sutherland Paper Company, Kalamazoo, Mich.
8. Thomas J. Lipton and Company, Inc., Hoboken, N. J.

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March of Progress Conference Set

The March of Progress Exhibit and Conference, sponsored by the Graphic Arts Association of Wisconsin, is scheduled for Nov. 9-11 in Milwaukee's Auditorium. In addition to clinics, conferences, and guests speakers, the show will include nearly 170 exhibitors of graphic arts equipment and supplies, according to Chairman Gregg Dow of Quality Press, Milwaukee.

Heading the roster of speakers will be U. S. Senator Carl T. Curtis. Scheduled to address the 75th anniversary GAAW banquet Nov. 9, he will discuss the current and future business climate.

Discussions on managing sales, business expansion, and the impact of new developments will take place at the Management Conference on Nov. 10. Two symposiums will examine the privately-held company as well as employee-management adaptations to the various new industrial developments.

The Letterpress Clinic set for Nov. 11 will feature both discussion and demonstration of recent letterpress plate developments, as well as a report on future developments and discussions of preventive maintenance and material handling.

Also occurring on Nov. 11 will be a Lithographic Clinic during which members of the Lithographic Technical Foundation will report on such topics as platemaking, color reproduction, paper and ink problems, halftone production, etc.

"Preparing Artwork for Reproduction" is the theme of the Artwork Forum, scheduled to run concurrently with the clinics. Procedures and facilities for block-out halftones, separating art for color work, and the use of overlap will be discussed.

A meeting of the executive committee of the Research and Engineering Council of the Graphic Arts Industry will precede the March of Progress show.

Quality Control Is BMI Convention Topic

Quality control and management problems solving are the main topics for discussion during the Book Manufacturers Institute's 29th annual convention. It will be held Oct. 25-28 at the Boca Raton Hotel and Club, Boca Raton, Fla.

Assigned to deliver a key address marking guideposts to quality control, and then lead panel discussion, is Dr. Mason E. Wescott, professor of applied statistics at Rutgers University and former editor of *Industrial Quality Control*.

Featuring the second day program will be a talk on book industry economics by Albert K. Bergfeld, senior partner in the firm of Stevenson, Jordan & Harrison.

Timed for the third day is an address by James L. Harrison, Public Printer of the United States. A closed session on by-law revisions, trade customs, and budget is also planned for that day.

Active and sustaining members serving on committees are due to participate in discussions of testing programs, state text-

book specifications, book cloth, protective coatings, adhesives, nonwoven materials.

World Publishing Company's Ben D. Zevin, BMI president, will welcome registrants, and Malcolm H. Frost, executive director, will discuss past and projected Institute activities.

LTF Will Present Forum Nov. 3-4 in Portland, Ore.

Lithographic Technical Foundation's research department will present a Technical Progress Forum Nov. 3-4 at Memorial Coliseum, Portland, Ore.

Sponsored by the Oregon Printing Industry, the forum will include movies and live demonstrations of various aspects of lithographic production. Reservations may be made through OPI at 921 Cascade Building, Portland 4.

Flexographic Technical Group Holds Workshops

Workshops sponsored by the Flexographic Technical Association were held last month in Cleveland, Chicago, and Boston. Future dates, places, and chairmen, announced by Julian Ross, executive secretary, are as follows:

Oct. 21. Barringer Hotel, Charlotte, N. C. James R. Hasty, Lassister Division, Riegel Paper Corp.

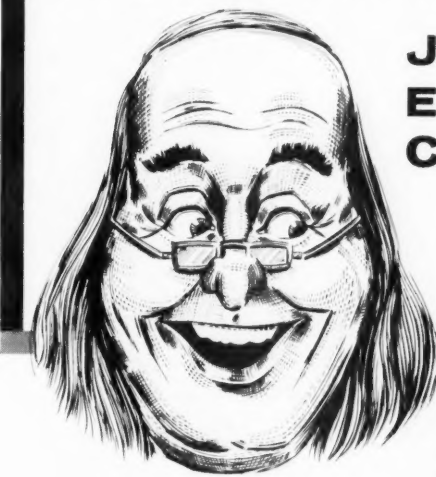
Oct. 28. Atlanta Biltmore Hotel, Atlanta. J. C. Harris, Jr., Rubbermasters, Inc.

Nov. 4. Sheraton Hotel, Dallas. Robert Davis, Dixie Wax Paper Co.

Nov. 18. Milwaukee Inn, Milwaukee. Eugene Gaspardo, Faustel, Inc.

Dec. 2. Commodore Hotel, New York City. Franklin Moss, Mosstype Corp.

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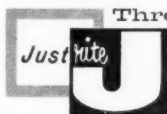


Ben Franklin had a great respect for money, so being in the printing business, he'd have gone for this Justrite catalog in a big way. It's a key to lots of sales and profits for printers. Packed with every style and type of envelope for which there's a ready market . . . all pictured, carefully described, realistically priced. Actually contains 10,000 possible combinations for making money. A wonderful tool for selling envelopes . . . puts you in position to meet any and every envelope need of any business. Get the whole story . . . see for yourself. Send for it. Doesn't cost you a penny.

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Bank Stationers To Meet Oct. 23-24

A wide range of subjects relating to check automation problems will be studied during the Oct. 23-24 meeting of the Bank Stationers Section of Lithographers and Printers National Association.

Chicago's Pick-Congress Hotel is the place where representatives of member companies will assemble to take part in industry discussions.

Topics listed for first-day study include interpretation of magnetic ink printing specifications, optical check scanning, customer relations, bankers' automation problems, and Federal Reserve banking system experience with magnetic ink character recognition pilot installations.

Second day program calls for discussions of printers' liability, guarantees,

trade customs, the need for a public relations program, testing equipment, personnel training, cost studies, postal regulations, trade work, colored-ink printing, and consecutive check numbering.

Rocky Mountain Conference

The Rocky Mountain Mechanical Conference will be held Oct. 27-29 at the Brown Palace Hotel, Denver. Scheduled for the meeting are clinics dealing with linecasting, offset, presswork, flat casting, typography, layout, pricing, photocomposition, and paper and ink.

GTA Plans Forum Nov. 1

The Gravure Technical Association has timed a forum for Nov. 1 at the Sheraton-Cleveland Hotel, Cleveland. The association's 1962 convention will be held at the Commodore Hotel, New York City, Feb. 26-March 1.

Roll Label Group to Convene in Las Vegas Nov. 15-17

W. Wallace Muir



The Roll Label Manufacturers Association is rounding out plans for its annual convention to be held Nov. 15-17 at the Desert Inn Hotel in Las Vegas.

Members of the association, are lithographic printing companies devoting all or a considerable percentage of their plant production capacities to the manufacture of labels in roll form, according to John A. Bresnahan, executive director.

Meetings for election of officers and directors will be held in May. Heading the current slate of officers is W. Wallace Muir, president of the Grand Rapids Label Co., Grand Rapids, Mich.

RLMA vice-president is Arthur D. Berliss Jr., vice-president of the Allen Hollander Co., New York City. J. A. Larson of the A. M. Steigerwald Co., Chicago, is treasurer.

Printers who would like to attend the November convention should contact Mr. Bresnahan at 333 Tower Building, Washington, D.C.

Statement of Ownership

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 and June 11, 1960 (74 Stat. 208) showing the Ownership, Management, and Circulation of

INLAND PRINTER / American Lithographer
published monthly at Chicago, Illinois,
for October 1, 1961

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Maclean-Hunter Publishing Corporation, 79 W. Monroe St., Chicago 3, Illinois.
Editor: Wayne V. Harsha, Hazel Crest, Illinois.
Managing Editor: Henry B. Ryan, Evanston, Illinois.

Business Manager: Joseph J. O'Neill, Lombard, Illinois.

2. The owners are: Maclean-Hunter Publishing Corp., 79 W. Monroe St., Chicago 3, Ill., and Maclean-Hunter Publishing Co., Ltd., 481 University Ave., Toronto, Ont., Canada.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was 15,075.

WAYNE V. HARSHA, Editor.

Sworn to and subscribed before me this 1st day of October, 1961,
(SEAL)

JUNE G. MARTIN

Notary Public

(My commission expires January 31, 1965.)

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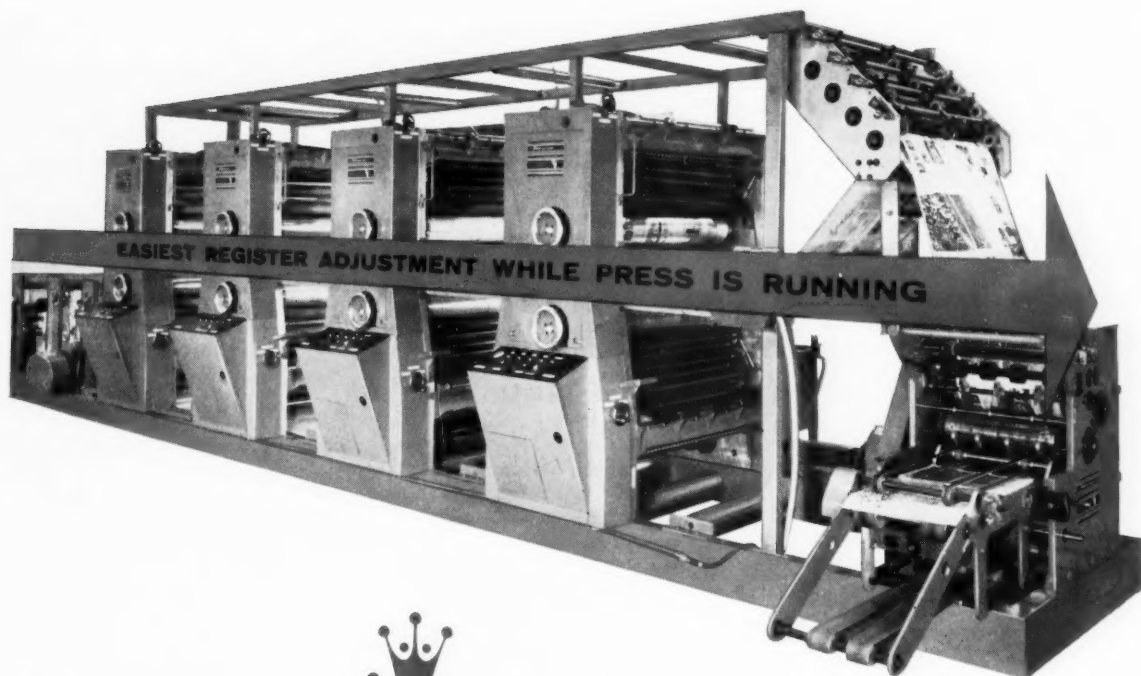
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Gain advantages of both offset and color with minimum changeover problems. Operation of Fairchild's new Color King press has been simplified to a degree never before achieved. Many time-consuming manual adjustments have been engineered out ... many extra conveniences have been engineered in.

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Automatic tension control of web by dial setting • Individually motor-driven water fountain rollers • Quick blanket change - no blanket irons or punching required • Twelve roller ink distribution system • Convenient controls • Easy to plate • Leakproof ink fountains with buckle-proof blades • Fast removal of rollers by spring lock without changing pressure settings • Hardened steel bearers on aluminum plate and blanket cylinders • Heavy duty folder.

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(Concluded from page 65)

Do You Have the Instruments Lithography Requires?

dial is run out over the bearer so that the plunger touches the bearer surface, and a reading is taken. The body of the gauge clings to the cylinder through magnetism. When the next reading is to be taken the gauge is removed and recalibrated in the new location.

The other type of packing gauge is a one-piece instrument of simple design that allows the pressman to check all cylinders in less than one minute each. Packing gauges are also good for determining the depth of blanket smashes and undercuts.

The register rule was designed primarily to check sheet distortion, stretch, and fan. It is well known that the offset press tends to print a longer

image from front to back than the actual image on the plate. But it is important to keep this elongation under control. Sheet stretch between passes through the press is also important. Moisture picked up during the first pass may penetrate the sheet in the delivery pile and cause it to stretch. Fanning due to wavy-edged paper often makes back-corner register difficult. Any tendency to fan should be discovered before the first colors are run, and this can be done with the register rule.

The rule is a precision measuring instrument with which the image size on the plate may be determined and noted. Then when the press starts to

print, the early prints can be compared with the plate for abnormal stretch or fan.

Tone strength is of great importance to quality. Densitometers have been in general use in camera rooms for some time. They are now finding their way into pressrooms. When a system of placing targets on sheets is practiced and a good system of checking them for strength uniformity is set up, quality rises. But the *system* is important.

Management can not demand trouble-free, uniform, quality production unless it furnishes the tools, equipment, and materials for it. We need more instruments, and we need to make use of those we have.



Charles W. Latham will answer questions on offset lithography. Enclose a self-addressed envelope and direct your inquiry to INLAND PRINTER / American Lithographer, 79 W. Monroe, Chicago 3

Q WHEN I RAN a single-color press, it was a simple matter to check conditions by running a single-color sheet now and then. Of course this was necessary only after the first color was run, and we always ran yellow first. For instance when the red, blue, or black was running, a blank sheet that was put into the pile when winding would come through. This sheet would carry only the color being run and could be carefully compared with the progressive.

Now that I am running a four-color press I miss being able to check single colors. By the time I can see a fault in the yellow through the other three colors, a lot of poor quality sheets have been run. We carry spots across the back of the sheet, which help to maintain color, but not to detect fill-in or partial blinding.

Is there a simple way of pulling singles on a four-color press?

A YOUR QUESTION touches upon one of the weaknesses of the four-color press. If there is a simple way of pulling singles on any such press now being manufactured, it certainly has not been given the publicity that it deserves.

The ability to pull singles is not only helpful in discovering irregularities but would be of great value during makeready. One of the difficulties in getting a four-color press started is getting one color under control when the

other three are still out of balance. It has to be done more or less blindly. Color targets across the back of the sheet are a great help, but to be able to pull singles in a simple manner without stopping the press would speed up makereadies considerably. And the sheets sacrificed would be fewer than those now used for try sheets.

Of course, singles can be had by a tedious method that results in stopping the press and upsetting ink and water balance. But what we need is a button that we can press to have a set of singles delivered to the front pile. The press might have to be slowed for a few revolutions, but this would not upset things to any extent. Slowing would be necessary because the checking operation would consist of throwing pressures off and on again, not a good practice at high speeds.

On four-color presses the first-color unit commonly throws off pressure when a sheet is missed. The operation is mechanical, working through a trip mechanism. This unit starts a train reaction by setting the trigger for the next unit. On unit-type presses there are two or more sheets being carried by the transfer mechanism between units. So succeeding units must not go off pressure until these in-between sheets are printed. This is accomplished by having the trip mechanism rotate much slower than cylinder speed.

To obtain a single color impression requires three units to trip off at just the right time. To get a set of singles would be as easy as to get one at a time. This would mean that each unit must print one and miss three, but not in the same order.

For instance, suppose we were running yellow, red, blue, and black in sequence. To get the yellow single, the yellow unit trips pressure for three sheets. To get the red, this unit misses one (yellow), prints one (red), then misses two. To get the blue, this unit misses two (yellow and red) prints one (blue) then misses one. To get the black, the last unit misses three (yellow, red, and blue) then goes back on.

Some sheet-fed presses are so designed that it would not be too difficult to attach a supplementary trip system that would give a set of singles at any time. It is a matter of working out the programing system that would trigger a trip at each unit at just the right time. With just a little more complication this tripping equipment could be made to turn out a set of progressive proofs also. These might be useful when proving on four-color presses. However, progressive proofs were of greater value when we operated only single-color presses.

The problem is even simpler on web presses. In many, the pressures are now operated by push button both manual and programed. To reprogram for a set of singles would be fairly simple. In many cases existing webs could be arranged for singles. It is quite possible that some sheet-fed presses now operating could have a supplementary trip system attached.

So the answer to your question is—no, there is no simple way to pull singles on a four-color press, but there could be.

IDEAS, TECH TIPS, HELPFUL HINTS, LATEST INFORMATION FOR PLATEMAKERS AND PRESSMEN

SHOP TALK

FROM THE PRINTING PRODUCTS DIVISION



New Way to Delete Copy from Plates



There's a new 3M Product available that actually lets you delete any unwanted copy from 3M Brand Plates—it's called 3M Deletion Fluid.

Here's all you do: Apply Deletion Fluid with a "Q-Tip" to the copy you want to remove. Let it stand for 30 to 60 seconds. Neutralize the area with 3M Plate Cleaner or Fountain Solution. Rinse and gum the plate.

You'll find that the deleted portion will not print and the plate will run clean for its full life.

What could be easier? Order a bottle of Deletion Fluid now from your 3M Lithographic Supply Dealer.

Beware of Residual Chemical Action on Stored Plates

A platemaker reported that many of his plates developed up with irregular, large splotches. It was his practice to store exposed plates with negatives before developing, and care was taken to seal the package. There was little possibility that the plates were light struck or wet. All plates were within the expiration date. Ammonia was not used in this shop.

Laboratory tests showed that the exposed but undeveloped plates had been attacked by residual chemicals on the emulsion side of the film stored with the plates.

The lab advised the platemaker that the film still could be stored with the plates provided the emulsion side was up and away from the exposed plate surface. The platemaker has reported that this recommendation was working nicely.

Plate Performance Can be Key to Greater Savings, Better Quality for New Web Offset Printing

As the popularity of modern web offset grows, so does the preference for 3M Brand Plates. Right now you'll find these smooth surface aluminum pre-sensitized plates running at full speed, on all shifts, in more than 400 plants.

There are many reasons why 3M Plates were chosen for these web offset presses. Such presses create their efficiency with speed and low cost. The same is true with 3M Plates.

FAST PLATEMAKING. Where high production is necessary, this is an important benefit you get with pre-sensitized 3M Plates.

CLEAN RUNNING. The superb running qualities and superior quality halftone dot reproduction of 3M Plates are well known. At high speeds, web presses can chew up hundreds of feet of paper before a scumming condition can be corrected. Not only that, as these presses often perform an entire "manufacturing" operation, such as

numbering and folding, the entire expensive finished unit is spoiled when a plate runs dirty.

NO GUMMING. If a press is stopped and plates must be gummed, very important production time is lost. Downtime is costly.

STANDARDIZATION. Often a web offset press does one specialized job, using the same ink and paper every day. A highly standard and consistent plate—as the 3M Plate is—is very necessary. Packings can be standardized, too, for instance. If plates are not standardized, each cylinder in multiple units requires more costly makeready time.

TOP MILEAGE. The 3M Plate has proved it can equal and surpass other surface plates on web offset presses. Runs of 50,000 to 100,000 are common when you use 3M Plates.

TOP SERVICE. Trouble is expensive on web presses. There are numerous instances where the fast service of 3M representatives has saved hundreds of dollars by assisting in getting stopped presses back in operation.

All these are good reasons why you, too, should choose 3M Brand Plates for your web offset presses. You'll be happier—and so will your customers.

Special Offer on New 3M Pressman's Pocket Pal

From what pressmen are telling us, the new informative booklet, Pressman's Pocket Pal is invaluable to printers in their work. It's packed with tips, ideas, instructions, and good practice pointers on using 3M Plates.

We are offering this guide for a limited time only, so for your copy, just write the 3M Printing Products Division, Dept. PBK-101 Minnesota Mining and Manufacturing Co., 900 Bush Avenue, St. Paul 6, Minnesota.

THE TERMS "3M", "SPHEREKOTE" AND "SCOTCH" ARE REGISTERED TRADEMARKS OF THE 3M COMPANY.



THE TRIBUNE, HORNELL, N.Y., recently joined the growing number of newspapers across the nation that are going offset. The press: a Goss "Suburban" Web Offset. The plates: 3M Brand "R" Plates. The reason: ease of handling, consistent performance, quality reproduction.

How to Keep Spider Tracks Out of Large Solids, Halftones

If your spider or skeleton wheels cause streaks in large solids and halftones . . . and there just aren't any non-printing areas to put them in . . . try this.

3M makes a product called SPHEREKOTE, a unique material completely surfaced with millions of tiny glass beads. Get

a sheet of Type 15D SPHEREKOTE Brand Tympan. Make a drum of this material, using 3M Double-Coated "Scotch" Brand Tape #400, and cover all the spider wheels. You'll find that the glass beaded surface repels ink, helps eliminate those annoying spider tracks.

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Make instant,
positive tests of your
magnetic printing...
with this
world-proved tester!



The Kidder Magnetic Print Tester — WHIRLY-SIG Mark II. Signal strength is indicated on the bold-faced meter in less than a second. Green center section of meter scale indicates acceptable average; red end sections show averages below or above the satisfactory level.

Simulate electronic sorting in your own shop. Get the same dynamic advantages with a WHIRLY-SIG Mark II Magnetic Print Tester. This Kidder unit, designed with permission from I.B.M. Corporation, includes all features of the original I.B.M. WHIRLY-SIG.

Indicating magnetic percentages on a specially designed meter, the Mark II brings you the fastest, most accurate method ever developed to determine signal levels.

It's the easiest meter to use, too. Just drop a sample into the Mark II. An endless belt carries the sample past the recording heads in perfect alignment, producing a continuous reading on the meter. The "ON US" symbol can be read as compared to a standard outlined in the ABA Handbook. And any other character can be measured.

If required, an oscilloscope is also available for connection, providing electrical display of the magnetic characters for further evaluation.

You can put this speed and accuracy to work for you without delay. Proved throughout the world by over a million hours of testing, and backed by Kidder dependability in the manufacture of printing equipment, WHIRLY-SIG Mark II is ready for immediate shipment. Kidder Press Company, Inc., 279 Locust Street, Dover, New Hampshire.

U. S. and Canadian Sales Representative: Wm. A. Force & Co., 216 Nichols Ave., Brooklyn 8, N. Y.
European Representative: Victory-Kidder Printing Machine Company, Ltd., Birkenhead, England

(Continued from page 57)

Magazine Printing in 1970

In the field of education we need better techniques for on-the-job training to develop technicians that can work with modern machinery.

In applied research, we need a much broader effort by publishers and printers to eliminate or at least to shorten that 10-year technical lag in the printing industry, to test and apply the new developments as soon as they are available and practical and not wait 10 years.

Let me give you a couple of illustrations of profitable applied research or live testing in the magazine industry.

One is *Fortune* magazine, and I quote the *Fortune* editors' own words: "*Fortune* has been printed in all three processes from the start to take advantage of each one's special excellence." *Fortune* today prints its cover on sheet-fed offset, its full-color editorial pages by roll-fed gravure, some full-color advertising pages by both sheet-fed and roll-fed letterpress, some full-color advertising pages by web offset and its one-color and two-color text pages by roll-fed letterpress. Each of the processes used is the result of a carefully studied open-minded approach to the graphic arts."

The other example is *Automotive News* which was, I believe, one of the first business magazines to convert to web offset.

In 1955, when this experimentation began, the editor, publisher, and business manager of *Automotive News* were generally well satisfied with their letterpress printing. They had won many compliments and some prizes on their printing quality. The magazine was enjoying a healthy profit. Yet they wanted to keep abreast of a new process which they had heard might be even more efficient.

Their first step, after preliminary discussions, was to supply a set of their letterpress forms and several rolls of their paper to a web offset printer, to see what quality conversions could be produced. The answer to this first test was promising, not bad, not good.

The next step was to print a complete 16-page section to be bound into a regular issue of the magazine. Since letterpress forms were used, the cost of this test too, was largely one of risk, worry, and executive time.

When this test seemed favorable, *Automotive News* continued to live test and to print 8- to 16-page sections in web offset for the next five or six issues, trying every possible variation in printing content.

The final test was to print an entire issue in the new process. This run disclosed several minor problems which

still had to be ironed out. But they were so minor that two months later, after price schedules were negotiated, a contract was signed without further testing.

Automotive News' experience with this piece of applied research was an unusually happy one. Its tangible cost to them was exactly zero. It gave them a superior process, years ahead of the rest of the industry. You can't always count on such happy results from live testing, but you still must try.

And if ever the *Automotive News* business manager, Richard Webber, hears of a process which promises to be superior to web offset, you may be sure he will give it a very thorough "live" testing.

The past decade, then, has seen the most rapid advance in efficiency of publication printing, particularly in color printing, since Gutenberg.

Despite this advance, there is an average 10-year lag in the application of new and proved developments in the printing industry. And the printing industry invests less in research than any other major American industry.

As a result, the techniques and materials that will dominate magazine printing in the 1970's are those already in use by today's most advanced publishers and printers.

The majority of publication work is being done today on obsolescent equipment because most of the printing equipment in operation is obsolescent.

For their own survival, publishers need to step up the rate at which new technical advances are adopted in publication printing.

The larger ones can help to do this by emulating Time-Life, Inc. in sponsoring basic research on printing problems. All of us owe a debt of gratitude to Time, Inc. for its Springdale Laboratories. Fruits of their research have been made available to all after they were developed.

Both large and small publishers can help applied research by working with their printers on "live testing" of new development—the relatively low-cost method of using new techniques to print sections of actual publication runs or to make dry runs of actual publication preparation and printing.

Most of the printing equipment that is in operation today will still be grinding away in 1970 at the same speed and at higher costs, and some of it will probably still be mortgaged.

If tomorrow you are still printing on equipment that is already obsolete today, you have only yourself to blame. I firmly believe that if you want to find a better way to print magazines tomorrow, look around today. The methods are here waiting for you to adopt them to your special needs.

FAST, FAILPROOF TEST FOR MAGNETIC INK PRINTING, WET OR DRY, IN ABSOLUTE SAFETY, EVEN WHILE PRESS IS RUNNING!

Fastest, simplest quality control for MICR presswork



Ⓜ HO6-428A Magnetic Ink Tester

Get positive "GOOD" or "BAD" reading quickly on the Hewlett-Packard Magnetic Ink Tester; the first fool-proof MICR ink tester; easily used by anyone; rugged, durable, no moving parts.

Just insert a random sample under the magnet, then under the test probe. The meter automatically registers "Good" or "Bad" on a green-red scale. A magnetic test dash on the trim edge of stock permits quality control checking without stopping presses. Simple preliminary calibration permits checking of wet samples.

Ⓜ HO6-428A Tester indicates magnetic content and amount of ink deposited and offers new safety to the operator. Static tests are made while printing, rather than after printing is finished and dried. The instrument is calibrated for the MICR standard dash symbol, "On Us" symbol and solid test patch.

The reliability of Ⓜ Magnetic Ink Tester assures dependable acceptance of encoded documents by electronic MICR equipment! Price, \$525. For further information, see your A. B. Dick representative or contact Ⓜ directly.

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Company Title

Street

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6582

Stickin' around WITH kleen-stik®



IDEA NO. 199

"Tilt-Tip" Tied To TV Tickler
This bright quill by Scripto's Packaging Director Ted Kingsford and Art Dir. Ken Bogel makes a P.O.P. point that sticks for new "Tilt-Tip" pen introduced on TV. Quill was produced in Jr. and "large-economy" sizes (13" and 38"). Maurice Towery of Longino & Porter, Inc. lightened the litho load. Bill Teem, Jr. of American Finishing Co. did the two size die-cut and added the grip with Kleen-Stik "Dubl-Stik" tape. A Model 60 applicator applied 3 separate tape strips of different lengths all at the same time across the back of the quills. All firms are located in Atlanta, Ga.



IDEA NO. 200

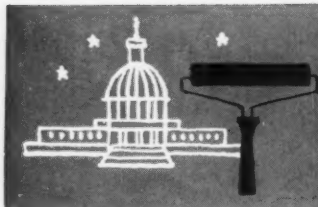
Keeping Fashionable with Kleen-Stik . . .

The dizzy pace of keeping the girls happy by adding last minute fashions to publications and catalogs is now a past problem for McCall Corporation, Dayton, O. New McCall fashion pages and pattern envelopes, now stripped with Kleen-Stik "D" Tape are rushed to dealer pattern-counter catalogs the country over for a quick Kleen-Stik "peel and press" insertion — or, even added to new books during the last minute rush right at the McCall plant.

Pens or patterns. Kleen-Stik makes it easy to get where it belongs . . . and keep it there. See your printer, lithographer or silk screener for display ideas and other tricks using Kleen-Stik . . . or, drop us a line:

kleen-stik
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7300 West Wilson Avenue
Chicago 31, Illinois

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the graphic arts
in Washington

Compiled and edited by Hal Allen, Eastern Editor of INLAND PRINTER/American Lithographer

Issue 3,000,000th Patent, GPO Publication Notes

Sept. 12 marked a milestone in the history of the United States Patent Office and the Government Printing Office.

That was the day when the first copy of the weekly *Official Gazette* detailing the 3,000,000th patent issued since the Patent Office adopted a numbering system in 1836 was presented to Patent Commissioner David L. Ladd by Public Printer James L. Harrison.

Patent No. 3,000,000 covers an automatic reading machine invented by Dr. Kenneth R. Eldredge of the Stanford Research Institute for use by banks in sorting checks carrying common language characters printed with magnetic ink. General Electric Co. owns the patent and is manufacturing the machine at its computer plant in Phoenix, Ariz.

Printing for the Patent Office has been done at the Government Printing Office since it opened its doors for business on March 4, 1861. The number of patents issued reached 1-million in August 50 years later, but only 24 years passed before the total hit 2-million on Aug. 30, 1935.

The *Official Gazette* dated June 24, 1930, contained 3,174 patents. This was a

record high sparked by a rush of applications to avoid payment of a scheduled increase in fees. From that top level the total number of patents printed weekly has ranged down to 140. These were printed in the April 4, 1933 issue of the *Official Gazette*. That was the week when the banks throughout the country were closed.

A diversified group of 252 employees, specially trained for highly technical work, serve in the GPO section devoted exclusively to printing for the Patent Office. Executives and employees take pride in the fact that weekly issues of the *Official Gazette* have always been printed on schedule.

IRS Steps Up Collections Of Withheld Tax Funds

The Internal Revenue Service has stepped up processes for collecting taxes withheld from employee wages and not paid to the government when due.

IRS Commissioner Mortimer M. Caplin warns that such taxes are trust funds belonging to the United States. They are in no way available for use by employers. But the government continually faces the problem caused by a few employers who fail to pay withheld taxes promptly.

Public Printer James L. Harrison (l.) delivers a copy of the weekly *Official Gazette* of the United States Patent Office to Patent Commissioner David L. Ladd. This issue of the *Gazette* contained the 3-millionth patent issued by the Patent Office, whose printing has been done by the Government Printing Office since 1861, when GPO was organized.



conventions



what
where
when

OCTOBER

National Metal Decorators, annual convention, Sheraton-Chicago, Chicago, Oct. 16-19.

National Safety Council, Printing and Publishing, and Pulp and Paper Sections, industrial sessions during 1961 National Safety Congress, Conrad Hilton Hotel, Chicago, Oct. 16-20.

Packaging Institute, National Packaging Forum, Biltmore Hotel, New York, Oct. 18-22.

National Paper Trade Association, fall convention and paper show, Conrad Hilton Hotel, Chicago, Oct. 22-25.

Lithographers and Printers National Association, Bank Stationers Section, meeting, Pick-Congress Hotel, Chicago, Oct. 23-24.

Lithographers and Printers National Association, Label Manufacturers Division, meeting, Edgewater Beach Hotel, Chicago, Oct. 23-25.

American Photoengravers Association, annual convention, Pittsburgh Hilton Hotel, Pittsburgh, Oct. 23-25.

National Business Forms Associates, annual convention, Americana Hotel, Bal Harbour, Fla., Oct. 23-25.

Typography '61 Exhibition, Museum of Fine Arts, Montreal, Canada, Oct. 23-Nov. 12.

Book Manufacturers Institute, convention, Boca Raton Hotel and Club, Boca Raton, Fla., Oct. 25-28.

Graphic Arts Section of the North Central States Apprenticeship Conference, annual meeting, Conrad Hilton Hotel, Chicago, Oct. 26-27.

Rocky Mountain Mechanical Conference, Brown Palace Hotel, Denver, Oct. 27-29.

Envelope Manufacturers Association, annual meeting, Drake Hotel, Chicago, Oct. 29-Nov. 1.

NOVEMBER

Gravure Technical Association, one-day technical forum, Sheraton-Cleveland Hotel, Cleveland, Nov. 1.

Lithographic Technical Progress Forum, Memorial Coliseum, Portland, Ore., Nov. 3-4.

Graphic Arts Association of Wisconsin, March of Progress Conference and Exhibit, Arena and Auditorium, Milwaukee, Nov. 9-11.

Color Control for the Graphic Industries, seminar, Rochester Institute of Technology, Rochester, N.Y., Nov. 13-15.

Roll Label Manufacturers Association, fall-winter meeting, Desert Inn, Las Vegas, Nev., Nov. 15-17.

Lithographers and Printers National Association, fall workshop session, Sherman Hotel, Chicago, Nov. 15-17.

DECEMBER

International Visual Communications Congress, Biltmore Hotel, Los Angeles, Dec. 2-5.

JANUARY, 1962

Southwestern Photoengravers Association, modern letterpress forum, Statler-Hilton Hotel, Dallas, Jan. 12-14.

Great Lakes Mechanical Conference, Claypool Hotel, Indianapolis, Ind., Jan. 14-16.

International Printing Week and International Printing Education Week, Jan. 14-20.

Printing Industry of America, annual presidents conference, Diplomat Hotel, Hollywood, Fla., Jan. 29-Feb. 2.

FEBRUARY

Gravure Technical Association, convention, Hotel Commodore, New York, Feb. 26-Mar. 1.

MARCH

Southern Newspaper Publishers Association (Western Div.) Mechanical Conference, Oklahoma City, Okla., March 4-6.

Lithographic Technical Foundation, Sheraton-Blackstone Hotel, Chicago, Mar. 19-22.

Folding Paper Box Association of America, annual meeting, Drake Hotel, Chicago, Mar. 26-28.

Mid-Atlantic Newspaper Mechanical Conference, Hotel Shelbourne, Atlantic City, N.J., Mar. 29-31.

Rosback Automatic Equipment

SAVES 41%

As Compared to Former Method of Inserting and Feeding.

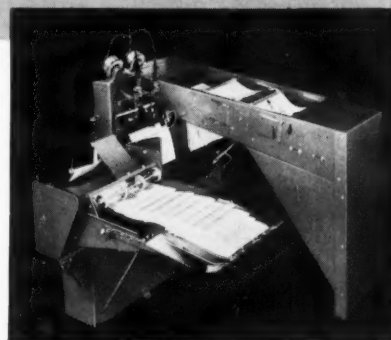
On Recent Installation of Auto Stitcher, Auto Feeder and Signature Inserter; Mr. Rufus M. Darby of Darby Printing Company writes as follows:

To say that we are highly pleased with both the inserter and the Auto-Stitcher is an understatement. A detailed time study and cost analysis has shown that this equipment reduced our inserting and stitching cost 41%. Frankly, the equipment has exceeded our expectations.

3 Operators will do work of 8 on Inserting and Stitching 6 Signatures and Cover. Speeds up to 4000 books per hour as compared to 8 Operators running 1500 to 2000 per hour on conventional equipment!

This combination cuts Stitching, Inserting and Feeding Labor Costs in half.

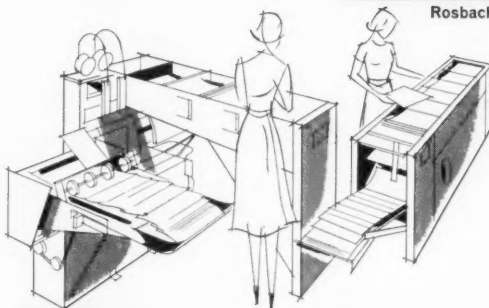
- Versatile and Flexible
- No runs too small or too large
- Entire package costs less than hand fed gang-stitcher
- Inserter Model 605 12 x 18 size for inserting tabloid newspapers



Rosback Auto-Stitcher and feeder



Rosback Signature Inserter.



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F. P. ROSBACK COMPANY
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Outperforms All Others
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- Lifts to 57-in. high
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A Rugged, Troublefree
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"Pedalift 21"

- Effortless lifting to 54-in. height
- 1,000 lb. capacity
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- Battery operated hydraulic system
- Full bearing control

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over 80 other proven models
for Hydraulic Handling



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new
literature

Those interested in literature described are asked to write direct to the company listed in the item. New Literature copy must reach the editor by the 15th of the month preceding magazine's issue date.

"Total Market Penetration" Discusses Sales Problems

"Total Market Penetration," a 38-page booklet containing a complete program for boosting sales, has been published by Direct Mail Creation Production, 1814-16 Jefferson Ave., Toledo 2, Ohio.

The booklet explains how carefully selected mailing lists, as well as planned direct-mail campaigns, can be used to solve sales problems and utilize salesmen's time more effectively. Statistics on the average cost per sales call, a breakdown of how sales time is actually used, and tips on training salesmen are included.

Solving Adhesive Problems

A brochure describing adhesive problems solved by the firm is available from the Adhesive Products Corp., 1660 Boone Ave., New York 60. The piece tells of the adhesives developed to meet specific problems submitted by manufacturers and educational institutions. The adhesive industry's potential is also discussed.

Arc Carbons Information

The manufacture of arc carbons is described in the brochure "Carbons for Your Arc Lights" published by the Polychrome Corp., Yonkers 2, N.Y.

Fleetwood Gummed Papers

A swatch book presenting the line of Fleetwood gummed printing papers has been compiled by the Atlantic Gummed Paper Corp., One Main St., Brooklyn. The booklet also describes printing characteristics of the various grades.

Scientists and Management

"Can the Research Scientist Acquire a Management Attitude?" is discussed in a booklet prepared by the Battelle Memorial Institute, 505 King Ave., Columbus 1, Ohio. The article is one of a series on the procedures and characteristics of contract research for industry and business. The booklet talks of how a research center benefits its sponsors and of the common traits found among management and research personnel.

Stanford P-H Web Guide

Data on the P-H series automatic web guide is contained in a booklet available from the Stanford Engineering Co., Box 369, Salem, Ill. The eight-page, illustrated manual discusses hydraulic web guiding, principle of operation, models available, application, construction, and installation and maintenance.

Paper Firm Prepares Series of Woodcuts

A series of six woodcut engravings, which depicts key stages in the manufacture of printing papers, has been prepared by the Hollingsworth & Whitney Division of Scott Paper Co., International Airport, Philadelphia 13.

Woodcut artist Ted Davies of New York City prepared the series to be printed on different grades of H&W papers for insertion in various trade publications. Mr. Davies' woodcuts are based on sketches he made while touring the firm's Mobile, Ala., mill.

Artist Ted Davies pulls a proof of one of six woodcut engravings he has executed for the Hollingsworth & Whitney Division of Scott Paper Co. The woodcuts deal with important stages in the manufacture of printing papers.



Hano Co. Dealer Catalog

The Philip Hano Co., Inc., 85 Sargeant St., Holyoke, Mass., has published its 1962 Dealer Catalog, containing information on the complete line of Hano products as well as price lists.

"Steel Rule Diemaking"

"Steel Rule Diemaking," a brochure describing the manufacture of steel rule and metal-cutting dies, has been published by the Acme Steel Rule Die Corp., 210 Baldwin St., Waterbury 20, Conn.

ATF "TypeIdea" Folders

A series of "TypeIdea" folders showing various ways of using type has been prepared by American Type Founders, 200 Elmora Ave., Elizabeth, N.J. Consisting of seven different pocket-sized folders, the series demonstrates design ideas for cards

and announcements, tags and labels, booklets, personal and commercial stationery, and business forms. One folder discusses the use of initials while another illustrates ways to employ ATF holiday ornaments.

American Type Founders Unifers Type Face Data

An eight-page folder demonstrating the Unifers type face has been published by American Type Founders, 200 Elmora Ave., Elizabeth, N.J. The folder covers Unifers' six basic series, the first group of 21 to be made available in the United States.

Individual specimen sheets are also available for each of the 55, 56, 65, 66, 75, and 76 series. Each sheet illustrates the face in short blocks of text from 6- to 48-point.

Goes Holiday Letterheads

Goes Lithographing Co., 42 W. 61st St., Chicago 21, has compiled its 1961 sample book of holiday letterheads. Designed for holiday sales campaigns, the letterheads are done in both humorous and religious motifs.

DuPont Handbook Addition

"Print Quality When Shop Conditions Get Out of Control," the latest addition to its Graphic Arts Handbook, has been published by E. I. du Pont de Nemours & Co., Wilmington 98, Del. Photographic developing conditions which control printing quality are discussed.

Kleen-Stik Sample Book

Kleen-Stik Products, Inc., 7300 W. Wilson Ave., Chicago 31, has compiled a sample book of its pressure-sensitive printing stocks. Swatches include Kromekote, Litho, Fluorescent, Lapel-Stik, and several others.

Snoweave Papers Samples

A collection of advertising and promotion pieces printed on its Snoweave cover or text papers has been compiled by the Peninsular Paper Co., Box 471, Ypsilanti, Mich.

Variable-Speed Belts

T. B. Wood's Sons Co., Chambersburg, Pa., has published its bulletin 24103 containing 14 pages of information for firms seeking replacement variable-speed belts.

Wausau Mimeo Bond

A sample and specification book dealing with Mimeo Bond has been published by the Wausau Paper Mills Co., Brokaw, Wis. Samples of the various weights in white and six colors are included.

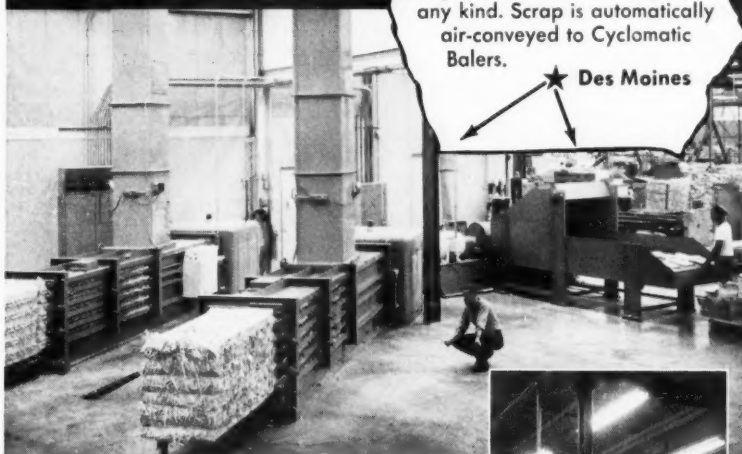
Samples of Mimeo Bond in six colors and several weights are contained in a new book compiled by Wausau Paper Mills.



Here's how MEREDITH PUBLISHING CO. *AUTOMATES* Scrap Handling and Baling with a **CYCLOMATIC[®] SYSTEM**

Pick-ups at the numerous
3-knife in-line trimmers remove
scrap with no manual help of
any kind. Scrap is automatically
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40 tons of scrap paper a day can be handled and baled automatically by this **BALEMASTER CYCLOMATIC SYSTEM** for the publisher of *Better Homes & Gardens* and *Successful Farming*. Finished bales are extremely dense, clean, easy to handle and load.

Completely automatic operation is provided by an extremely simple, 5-situation visual control panel which gives the operator complete and instant command of all operations. Scrap is air-conveyed from the pick-ups at the trimmers through ducts and separators into the balers with no manual handling. Scrap signatures and other waste are also baled after being torn to pieces by the Cyclomatic Hogger.

If you have a scrap handling and baling problem... there is a Balemaster Cyclomatic System made up of standard components so versatile it will meet all your needs to perfection!

For the one company that can design, engineer, manufacture and install the complete integrated system—depend on Balemaster.

"Right off hand the Balemaster Cyclomatic System has taken the hard work out of handling and baling. It's much easier now and we load the cars much faster" says Meredith's custodial foreman. Fast, automatic high-density baling is clean, economical, reduces storage space, lowers shipping rates.



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Devoted to timely items concerning men associated with the graphic arts industry. Copy must reach the editor by 15th of the month preceding issue date.

Leo Loewenberg, superintendent of the *Chicago Tribune* composing room for 33 years prior to his retirement in 1939, has become the sixth person to receive a 70-year membership pin from the International Typographical Union's Local 16 (Chicago area).

Alvin Eisenman, Yale University Press typographer and director of the Graphic Arts Department at Yale's School of Art and Architecture, has been reelected president of the American Institute of Graphic Arts.

V. Donald Rebholz and **John J. Vanden Heuvel** have joined Collier Elliott and Associates, Garden City, N.Y., printing management consultants.

Cal Higgins has been appointed sales promotion manager for the Copease Corp., New York City.



Robert A. Conover



Cal Higgins

Robert A. Conover has been promoted to printing paper sales manager for the Hollingsworth & Whitney sales division of the Scott Paper Co., Philadelphia.

Charles H. Sullivan has joined the sales staff of the Emerson Press, Cleveland.



R. Hunter Caffee



Paul D. Frock

R. Hunter Caffee has been transferred from the production department to the printing sales staff of the William G. Johnston Co., Pittsburgh printers. **Paul D. Frock**, formerly with the Johnston sales staff, has been appointed sales representative for Miers Lithographic Service, Inc., Allentown, Pa., a Johnston subsidiary. Elected as officers of the parent firm were **Harry M. Fritz**, president; **C. M. Pinkerton**, treasurer; **Harry T. Gardner**, vice-president; **John J. Maloney**, secretary; **William Merry**, assistant secretary, and **Albert B. Fall**, vice-president of sales. All members of the Johnston Co.'s board of directors have been reelected.

Donald D. Paulsen has been named assistant sales manager for the Fife Manufacturing Co., Oklahoma City, Okla.

John J. Power has been appointed Cincinnati manager for the Dexter Co., a division of Miehle-Goss-Dexter, Inc.



L. M. Aikens



John J. Power

Lawrence M. Aikens has been named field sales manager for the A. B. Dick Co., Chicago.

John P. Brooks, Sr., has retired from the Smith-Brooks Printing Co., Denver, after 58 years of service.



R. H. Herzog



Edward J. Kane

Raymond H. Herzog and **Edward J. Kane** have been elected vice-president and printing products division vice-president, respectively, for the Minnesota Mining and Manufacturing Co., St. Paul.

Howard H. Davis, office manager of the Tower Press, Cleveland, for the past 10 years, died recently. A graduate of Case Institute of Technology, Mr. Davis served on the board of governors and as educational chairman of the Cleveland Club of Printing House Craftsmen.

Clyde K. Murphy and **Russell C. Hadden** have been named chairman and president, respectively, of the Blackwell Wielandy Co., St. Louis.

Laura K. Phillips has been named editor for the Binford & Mort Publishing Co. of Portland, Ore.; she succeeds **Alfred Powers**.

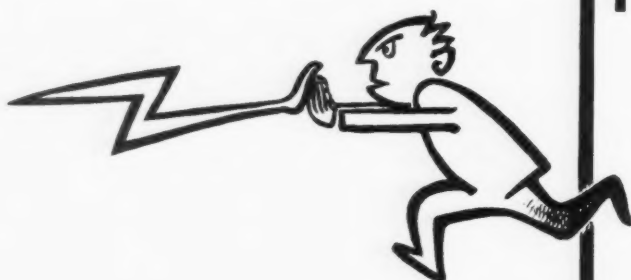
James F. Dales, secretary of Davis and Henderson, Ottawa, Canada, printing firm, since 1956 and attached to the firm since 1945, was fatally injured in an automobile accident last August.

Edmund A. Stanley, Jr., president and director of Bowne & Co., Inc., New York City printing firm, has been named chairman of the Printers Division of the Travelers Aid Society of New York's 56th annual fund appeal.

Henry S. Chafee, **John C. A. Watkins**, and **J. Lawrence McElroy** have been elected chairman, president, and secretary-treasurer, respectively, of Providence Gravure, Inc., Providence, R.I.

R. H. Freeman has been appointed New York branch manager for Ditto, Inc., Chicago.

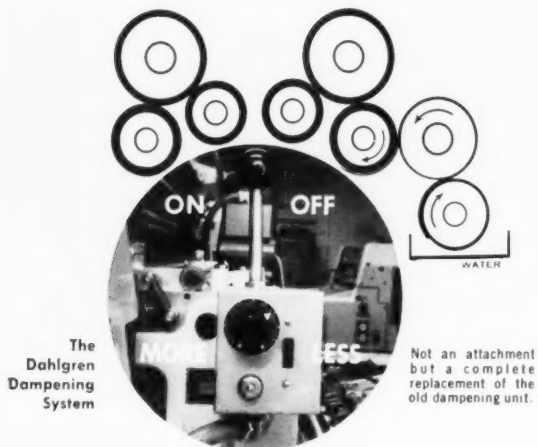
Donald J. Parsons, who recently retired as assistant to the director of the Federal Bureau of Investigation after 27 years of service, has been elected vice-president of



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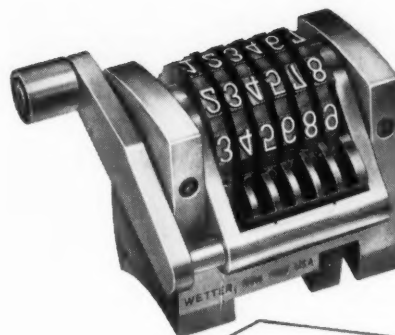
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- PRESS AGES
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- TIME IN MINUTES, PER SHIFT FOR DAMPENING MAINTENANCE (WET-UP, WASH-UP, CHANGE, ADJUST)

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DIV. OF NEW ERA MANUFACTURING COMPANY
BOX 400, HAWTHORNE, N.J.
ONLY UNION-MADE NUMBERING MACHINE IN U.S.A.

the Frank Parsons Paper Co., Washington, D.C. Prior to his FBI service he was secretary and a director of the firm, which was founded by his brother, the late **Frank Parsons**, in 1938.

Joseph Nemmers, manager of the printing services department of Abbott Laboratories, has been reelected president of the North Shore Club of Printing House Craftsmen, Chicago. He is the first in the club's history to be named to a second term.



William B. Fields



Joseph Nemmers

William B. Fields has been named manager of the gummed printing paper division of the Gummed Products Co., Troy, Ohio, a division of the St. Regis Paper Co., New York City.

Richard E. Beers and **Richard Ellis** have been appointed art director and assistant to the sales manager, respectively, for Mike Roberts Color Productions, Berkeley, Calif.

R. N. DeWilde, Midwest sales manager for the Kimberly-Clark Corp.'s industrial wadding products, and **John O. Skagen**, merchandising supervisor for printing papers, have been named assistants to the vice-president of Blake, Moffitt & Towne, San Francisco, a K-C subsidiary.

Gene P. Waterloo has been appointed vice-president of General Plate Makers Supply Co., Chicago.

Ben W. Elliott has been named southern district sales manager for the Wausau Paper Mills Co., Wausau, Wis. He will be assigned to the Atlanta office.

Herbert A. Smith, technical director for the Chillicothe Division of the Mead Corp., has been appointed general chairman of the Testing Division of the Technical Association of the Pulp and Paper Industry, New York City.

Robert C. Mason, Jr., has been assigned to supervising Dycril plate sales in the Cleveland area for E. I. du Pont de Nemours & Co., Wilmington, Del.

C. Peter McColough, vice-president and general sales manager of the Xerox Corp., Rochester, N.Y., has been elected a member of the executive committee of the board of directors.

Merle Kirstein and **Robert J. Dotson** have been named sales manager and assistant sales manager, respectively, for the Chandler & Price Co., Cleveland.

Robert J. Gillis has been appointed production engineer for Mergenthaler Linotype Co., Brooklyn. He will represent the firm in several New England states.

Claude Maillard has been appointed industrial sales manager for the Gevaert Co. of America, Inc., New York City.

David Van Sluyters has been named assistant to the marketing manager of Stanford Engineering Co., Salem, Ill.

William T. Rehling has been named manager of commercial printing paper sales for West Virginia Pulp and Paper Co. He was promoted from assistant manager to fill a vacancy created by the recent death of **Albert L. Armitage**.



Hans Glocker



William Rehling

Hans Glocker has been appointed general manager and a director of Litho Productions, Inc., Madison, Wis. He was formerly associated with Grit Printing, Inc., Wichita, Kans.

William T. Horne has been appointed a representative for the Blatchford Honeycomb Base Department of the Atlantic Branch of National Lead Co., New York City.

Chalmers Chemical Co., Newark 5, N. J.

It's fast

Just a few drops of Phenoid, a quick rub with a rag—and your type or cuts sparkle like new. Harmless to wood, metal and hands.

Order from your supplier.

In both regular and non-flammable form

Sparkle

Is the difference between ordinary composition and the kind with a reader and sales appeal.

The constant use of the same type faces will eventually affect your customer relations. Typography that sells can only be as good as its presentation to the reader.

A variety of type faces are at your command with our complete type catalog. Why not try a new family of type faces or a new display series. Pay for it with the old metal in your shop.

Add the sparkle and freshness that will satisfy and please your regular customers and attract new ones.

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Every offset lithographic printing plant needs
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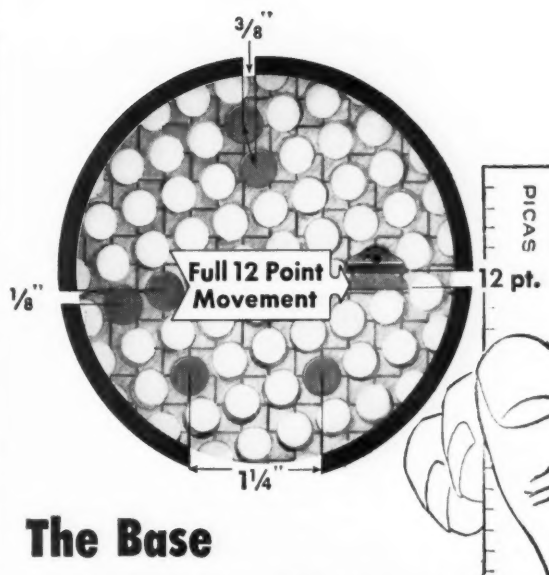
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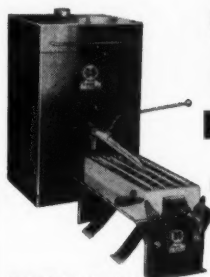
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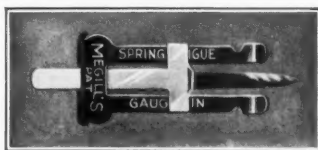
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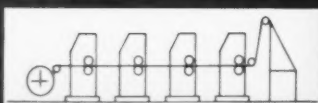
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79 W. Monroe, Chicago 3, Ill.

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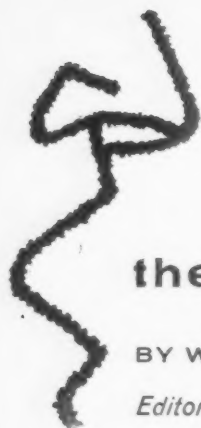
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INDEX TO ADVERTISERS

Aluminum Company of America	17, 18	General Aniline & Film Corp. Anso Div.	26	Neusel Chemicals	135
Amalgamated Lithographers of America	47, 48, 49, 50	Graphic Arts Employment Service, Inc.	135	New Era Mfg. Co. Wetter Numbering Machine Co., Div.	131
American Type Founders	20, 21	Gummed Products Co. Div. of St. Regis Paper Co.	105, 106	New York & Pennsylvania Co.	37, 38
Anaconda Aluminum Co.	6	Hammermill Paper Co.	27, 28	Nolan Corp.	135
Anso Div. of General Aniline & Film Corp.	26	Hantscho, George, Co., Inc.	136	Northern States Envelope Co.	119
Arbogust Company	136	Harris-Intertype Corp.	40, 41, 100, Back Cover	nuArc Company, Inc.	99
Baltotype	132	Heidelberg Sales & Service	111	Offen, B., & Co.	136
Bergstrom Paper Co.	5	Hertz Corp.	7	Parsons Paper Div. National Vulcanized Fibre Co.	16
Big Joe Mfg. Co.	128	Hewlett-Packard Co.	125	Puglisi-Dutro, Inc. Western Gear Corp.	30
Brown-Bridge Mills, Inc.	120	Hill Rubber Co., Inc.	135	Recordak Corp. Sub. of Eastman Kodak Co.	39
Central Compounding Co.	135	Hoe, R., & Co., Inc.	97	Reeves Vulcan Vulcan Products Div.	95
Chalmers Chemical Co.	132	Hot Spot Carbonizing Corp.	134	Richards, J. A., Co.	134
Champlain Co., Inc.	117	Ideal Roller & Mfg. Co.	118	Rosback, F. P., Co.	127
Chandler & Price Company	36	Intertype Co. Div. of Harris-Intertype Corp.	Back Cover	Simco Company	130
Chemco Photoproducts Co., Inc.	34	Kidder Press Co., Inc.	124	Statikil	136
Consolidated Water Power & Paper Co.	32, 33	Kimberly-Clark Corp.	93	St. Regis Paper Co. Gummed Products Co., Div.	105, 106
Cottrell Company Div. of Harris-Intertype Corp.	100	Kleen-Stik Products, Inc.	31, 126	Ti-Pi Co.	135
Cromwell Paper Co.	85, 86	Lanston Industries, Inc. Lanston Monotype Co., Div.	109	Type & Press of Illinois, Inc.	134
Cutler-Hammer Inc.	22, 23	Ludlow Papers, Inc.	14	Union Bag-Camp Paper Corp.	43, 44
Dahlgren Mfg. Co., Inc.	131	Ludlow Typograph Co.	1	Union Envelope Co.	114, 115
Davidson Corp.	2	Mackenzie & Harris, Inc.	136	United States Envelope Co.	19
Dennison Mfg. Co.	29	Mead Papers, Inc. Sub. of Mead Corp.	12, 13	Valley Forms, Inc.	134
Doyle, J. E., Co.	134	Megill, Edward L., Co.	135	Vandercook & Sons, Inc.	Inside Front Cover
duPont de Nemours, E. I., & Co., Inc.	8, 9, 24, 25	Mergenthaler Linotype Co.	Inside Back Cover	Verner, B., & Co., Inc.	135
East Chicago Machine Tool Corp.	129	Midwest Sales Co.	135	Vulcan Products Div. Reeves Vulcan	95
Eastman Kodak Co. Recordak Corp., Sub.	39	Miehle-Goss-Dexter, Inc.	90, 91	Warren, S. D., Co.	67, 68
Ecusta Paper Operations Packaging Division-Olin	15	Minnesota Mining & Mfg. Co.	123	Welch Scientific Co.	4
Fairchild Graphic Equipment Div. of Fairchild Camera & Instrument Corp.	35, 121	Mueller Color Plate Co.	133	West Virginia Pulp & Paper Co.	102, 103
Fletcher Paper Co.	112	National Cash Register Co.	42	Western Gear Corp. Puglisi-Dutro, Inc.	30
Flint Ink Corp.	113	National Lead Co.	133	Wetter Numbering Machine Co. Div. of New Era Mfg. Co.	131
Force, William A., & Co., Inc.	107	National Vulcanized Fibre Co. Parsons Paper Div.	16		
Fox River Paper Corp.	108	Nekoosa-Edwards Paper Co.	10, 11		



the last word

BY WAYNE V. HARSHA

Editor

THE BATTLE between letterpress and offset is still on. A few days ago we received a lot of literature on letterpress equipment and supplies from a manufacturer. At the bottom of the last page, a very small line of type read, "Litho in USA."

"JUNK MAIL" is out, and out but good as far as Postmaster General Day is concerned. He has forbidden Post Office employees to use the term. The term certainly could not have originated with the printing industry, although we've heard some printers and lithographers use it. It's not a term the graphic arts industry should use at all.

Practically everything that goes into the Post Office has to be printed in one form or another—and that's bad for the printing industry??? Just because so much of it winds up in mail boxes is no reason to label it "junk mail."

We'll give you one guess as to which branch of the graphic arts industry probably originated the term—and still uses it today. If you guessed newspapers, we wouldn't say you were wrong! At that, it might be difficult for a newspaper with a commercial printing department to refer to direct mail as "junk mail."

Mainly, the larger daily newspapers which do not operate their own job departments are the guilty ones, it seems. Let's be careful in the future and not use the term at all.

A MIDWEST PRINTER sent his son through his plant to improve efficiency and find ways to cut down portal-to-portal liability. After lengthy study, the son returned. "The plant is in pretty good shape," he declared. "My only suggestion is that you bank the curve near the time clock."

NOT BECAUSE IT'S HAPPENED right in our own front yard, but because it's indicative of what may happen in other states, we thought we ought to tell you about a new piece of legislation the Illinois General Assembly has just passed.

This new law imposes taxes on tangible products of the publishing business, either at the retail level or on the supplies used on the manufacturing level. The former is covered by the the Retail Occupation Tax and the latter by the Servicemen's Occupation Tax. The taxes are disparagingly referred to as ROT and SOT.

It's just about the most confusing mess you ever saw, and it's likely a number of test suits will be filed.

When the printer produces items which become a part of a commodity subsequently sold at retail, the transaction is not subject to tax. Otherwise, purchases of paper and ink by printers for incorporation into special printed matter pro-

duced for users and delivered in Illinois are taxable. Engravings are taxable like other supplies.

Under the new legislation, publishers are supposed to collect the so-called sales tax on copies of their publications sold in Illinois, including subscriptions dated after Aug. 1, 1961. Newspapers and news magazines are exempt from paying the sales and service tax because they are not considered a tangible commodity.

Now it seems to us that the tax on subscriptions comes dangerously close to infringement on the freedom of the press, a subject on which many court battles have been fought over the years. Freedom of the press is guaranteed in the Constitution of the United States. Any and all attempts to restrict it, subdue it, or subjugate it in any way have been resisted frerely for many decades. The power to tax can be the power to destroy.

The State of Illinois can look forward with some trepidation to a series of court tests on the application of its new tax, just as several other states have found themselves confronted with test suits to counter legislation designed to tax advertising and /or subscriptions.

This whole business is mighty dangerous and fraught with pitfalls. If it happens in one state, it might occur in another. Now is the time to put a stop to it.

AMERICAN BUSINESS and its affiliated foundations "will give away more than \$400-million this year, nearly eight times their annual charity outlay of a decade ago," *Newsweek* magazine reported in its current issue.

Newsweek said "The most generous givers of all are printers and publishers, generally considered a low-profit group, which gave almost 3.8% of their income; the least generous are utilities, which gave 0.3%."

If you're doing business in a community, you owe it something.

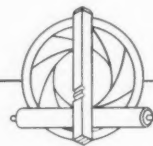
EUROPEAN PRINTING MACHINERY MANUFACTURERS have apparently been suffering from the same disease their American counterparts have been fighting for the past few years. The European Committee of Printing Machinery Manufacturers has decided that in the future the big European Printing exhibitions will be held every second year and in the following order: 1962, DRUPA at Dusseldorf; 1963, IPEX in London; 1965, TPG in Paris; 1967, DRUPA in Dusseldorf; 1969, GEC in Milan, and 1971 IPEX in London. One big exhibition of printing machinery every two years ought to be enough for this country, too. Would that American manufacturers could get together as well and as easily as their European friends!!

THE GRINNING PROOFREADER strode into a cross-roads general store and declared: "Say, that sign in your window says 'Fishing Tickle'."

"Thank you," replied the storekeeper.

"Didn't anyone ever notice it before?"

"Yes," said the merchant placidly. "Several have mentioned it, but I have found that when they drop in to tell me, they always buy something."





LINOTYPE ORIGINAL

There is no other *r* like this *r* because there is no other typeface like Fairfield Medium. Designed by Rudolph Ruzicka specifically for Linotype composition, Fairfield Medium is available only from Mergenthaler. Fairfield Medium appears familiar because the combination of Ruzicka's elegance and Linotype operating economy has made it an American classic. For a specimen write the Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn.

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